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GRADUATE SCHOOL

Thesis

COMMUNITY OPPORTUNITIES
FOR POST HIGH SCHOOL GROUP MUSIC STUDY
IN CONNECTICUT

by

Ruth Bartholomew Devaul

(B.Ed., Teachers College of Connecticut, 1936)

submitted in partial fulfillment of the
requirements for the degree of

Master of Arts

1947

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2025 Performance Report

(2025, Teachers College of Education, 1985)

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Submitted to the Dean of the Graduate School
for the Dean of the Graduate School

HOUSTON UNIVERSITY

1985

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First Reader

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1. THE PROBLEM

Statement of the problem. The purpose of this thesis was to discover what group music study opportunities were offered to adults and young people after the high school years in various cities and towns of Connecticut from 1944 through 1946. All types of musical groups, formally or informally organized, were considered--choral clubs, orchestras and instrumental ensembles, bands, choir

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

In recent years the growing number of people interested in participating in group learning activities after the high school years has shown a trend toward more emphasis in the field of adult education. One of the major outside activities of townsfolk throughout the state has been participation in music groups of choral, instrumental, or appreciation nature. Thus music has become an important interest. With an increasing need for the establishment of more opportunities in this field for this age group, an investigation into the music activities for adults in various towns throughout the state of Connecticut seemed important.

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festivals, music appreciation courses and lecture-recitals, and other music study groups. No attempt was made to gather information about individual church choirs; festivals only were considered. Fife, drum and bugle corps were excluded in this survey. No inquiries were made into the vast field of private music study opportunities. Only those record collections established through the interest of organized music groups were investigated.

Although the thesis was submitted in 1947 the project was undertaken several years before that time. No information of 1947 was incorporated and the data with conclusions were considered up to date as of 1946.

Validation of the problem. It was interesting and valuable to explore this topic for the following reasons: to know what musical groups existed in Connecticut from 1944 to 1946; to determine what types of groups were most universal; to know how World War II affected the musical organizations of the state; to discover where were the centers of greatest musical activity; to observe the present trends of community music; to discover whether any city or town had a community-organized program of musical activity.

To the author's knowledge, no data about the community music organizations for adults in Connecticut ever

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were compiled. No literature about this subject was available to the author during this study.

It was the hope that a survey of music activities in Connecticut of a community nature for people after the high school years might be a source of information to musicians--of interest to them in showing the diversity of organizations throughout the state, and of value to them in encouraging the formation of additional groups as well as the creation of new ones.

II. DEFINITIONS OF TERMS USED

Group music study. Group music study as used in this thesis signified the activities of (1) working in organized classes to learn about the background and development of vocal and instrumental music in order to better understand and appreciate our rich musical heritage, (2) participating in groups organized for the purpose of singing or playing music of worthwhile quality, and (3) listening, in group situations, to music presented in concert performances and in recorded programs.

The War. The War, as mentioned herein, in all cases has referred to World War II.

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CHAPTER II

SOURCES OF DATA, METHOD OF PROCEDURE,

ORGANIZATION OF INFORMATION,

and

TREATMENT OF THE FINDINGS

I. SOURCES OF DATA

Information for this thesis was secured by interview or letter from the people listed below.

The General Superintendent of the Connecticut Council of Congregational Christian Churches

Ministers of non-liturgical churches

A Secretary of the Connecticut Council of Churches and Religious Education

Secretaries of the Young Women's Christian Association

Secretaries of the Young Men's Christian Association

The State Supervisor of Adult Education and directors of Adult Education

Leaders of community centers

Librarians

The State President of the National Federation of Music Clubs and officers of various federated music clubs

The State Music Chairman of the Federation of Women's Clubs of America

The Vice-President of the Associated Male Choruses of America

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Leaders of community centers

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Clubs and officers of various federated music clubs

The State Music Chairman of the Federation of Women's
Clubs of America

The Vice-President of the Associated Male Choruses of
America

Secretaries of the National Bureau for the Advancement of Music and the National Recreation Association

A director of a town recreation board

College professors

Registrars of colleges and schools of music

Presidents and officers of industrial clubs

Managers of department stores

Conductors, officers and members of various choral and instrumental organizations

Organists and church choir directors

Public school music supervisors and teachers

A newspaper music critic

Musicians active in various large or small musical groups

Interested laymen throughout the state of Connecticut

II. METHOD OF PROCEDURE

A questionnaire was formulated and used as a basis for tabulating information received about various music groups during an interview or by letter. This questionnaire included the following topics: Name of group; Type of group (Choral, Orchestral, Music Appreciation, etc.); Sponsor; Membership; Number and Eligibility; Director...Is Director local? Meeting schedule; Programs: Type, Number, Where presented; [Status:] Currently active, Suspended, Proposed;

Secretaries of the National Bureau for the Advancement
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A director of a town recreation board

College professors

Registrars of colleges and schools of music

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Membership; Number and Eligibility; Director... Is Director
local? Meeting schedule; Program; Type, Number, Where
presented; [Status]; Currently active, Suspended, Proposed;

and History and Comments. The questionnaire noted below was used.

COMMUNITY MUSIC QUESTIONNAIRE

Group name _____

Type of group (Choral, Orch., Mus. Apprec., etc.) _____

Sponsor _____

Membership: Number _____ Eligibility _____

Director _____ Is Director local? _____

Meeting schedule _____

Programs: Type _____

Number _____ Where presented _____

Currently active _____ Suspended _____ Proposed _____

History and Comments: _____

In the discussion of the first group of cities, those eight largest cities of Connecticut, the sponsorship of each musical group was used as the basis for cataloguing. The data were arranged under the following topics: Independent

and History and Comments. The questionnaire noted below was
used.

COMMUNITY MUSIC QUESTIONNAIRE

Group name _____

Type of group (Choral, Orchestral, Mrs. Apprec., etc.) _____

Sponsor _____

Membership: Number _____ Eligibility _____

Director _____ Is Director local? _____

Meeting schedule _____

Programs: Type _____

Number _____ Where presented _____

Currently active _____ Suspended _____ Proposed _____

History and Comments: _____

III. ORGANIZATION OF INFORMATION

First in the thesis were presented descriptions of active and recently suspended musical organizations of the eight largest cities of the state of Connecticut, listed in order of population from largest to smallest. (See Table II, page 140 .) These cities were grouped together because the size and type of their populations, and their industries made them similar. All cities were considered as individual units without inclusion of any surrounding residential towns. In the second group were outlined activities of those thirteen towns of populations ranging from 20,000 to 36,000. Selected for the third classification were those musical groups found in towns of 20,000 people or less; in this group only especially noteworthy or interesting clubs were chosen. An additional section was presented to list the various branches of several state and national organizations.

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Groups, Industrial and Commercial Groups, Civic and Fraternal Organizations, Institutional Groups, Schools of Music, Settlements and Community Centers, Church Groups, Artists Groups, Miscellaneous Groups, Suspended Groups, and Supplementary Data. The active and the inactive groups were tabulated separately. In the second group the order of population of the towns, large to small, was used as the only basis for outline.

In all cases where specific description of a musical organization was presented, the information was set forth in the same order as that described on the questionnaire except that data about concerts and programs preceded details about meeting schedules. Few headings were inserted in the outline of the activities of each organization; the skeleton form of the questionnaire was understood as a background for the details presented. Replies to the questionnaire item "Is Director local?" indicated in nearly every case that the director of an organization was a resident of the particular community in which the group was formed; therefore, information concerning this detail has been omitted from the thesis.

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IV. TREATMENT OF THE FINDINGS

A general summary of these music groups was drawn at the end of each chapter of the first two groups of cities and towns, and at the beginning of the chapter describing activities of the small towns. A complete chapter was devoted to a summary of all community music opportunities presented in this thesis.

CHAPTER III

GENERAL FACTS OF THE STATE OF CONNECTICUT

Connecticut, the forty-sixth state in size in the United States, was composed topographically of the Western Highlands and the Eastern Highlands divided by a Central Lowland. Here were settled one hundred and sixty-nine towns in eight counties; twenty-one of these became cities. In 1940 the state had a comparatively dense population, there having been 1,709,242 residents. Abundant natural waterpower and ingenuity of the settlers early established Connecticut as an industrial state; during the last few years more than one-half of the people were employed in the manufacturing industries which were located generally in the broad central valley and the coastal plain. Some of the products manufactured here were firearms, clocks, silverware, hats, carriages, brassware, sewing machines, rubber goods, hardware, machinery, and precision parts and cotton textiles.

The Highlands of Connecticut were used for agricultural purposes, tobacco having become one of the outstanding products. Recently about 60 per cent of the farms were classed as residential or part-time rather than commercial.

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The Highlands of Connecticut were used for agricultural purposes, tobacco having become one of the outstanding products. Recently about 50 per cent of the farms were classed as residential or part-time rather than commercial.

Connecticut was a leader in the field of education. Here were established the University of Connecticut, Yale University, and Wesleyan University, five colleges, four state teachers colleges, eleven junior colleges, twelve trade schools, and many prominent private schools. The following music schools were founded: The School of Music, Yale University, in New Haven, The Hartford School of Music and the Julius Hartt School of Music in Hartford.

Several colleges, music schools, and junior colleges were founded in these cities. The cities were presented in the following order: (1) Hartford, (2) New Haven, (3) Bridgeport, (4) Waterbury, (5) New Britain, (6) Stamford, (7) Meriden, and (8) Meriden.

I. HARTFORD

The first city selected for discussion was Hartford, the capital of the State of Connecticut, the wealthiest city of the state, and the largest (185,267 population). This city of Hartford County, located in the center of the state on the Connecticut River, has been called "The Insurance City", for here were established more insurance companies than in any other city in the world. Machinery and transportation development were essential industries; the tobacco and agricultural markets also became important. The

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 University, and Wesleyan University, five colleges, four
 state teachers colleges, eleven junior colleges, twelve
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 following music schools were founded: The School of Music,
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 and the Julia Hartt School of Music in Hartford.

CHAPTER IV

THE EIGHT LARGEST CITIES

The eight largest cities of Connecticut were chosen to form the first group to be studied because of their similarity in size, population, and type of community. All were industrial centers and many were known throughout the world for their manufacturing and business concerns. Several colleges, music schools, and junior colleges were founded in these cities. The cities were presented in the following order: (1) Hartford, (2) New Haven, (3) Bridgeport, (4) Waterbury, (5) New Britain, (6) Stamford, (7) Norwalk, and (8) Meriden.

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I. HARTFORD

The first city selected for discussion was Hartford, the capital of the State of Connecticut, the wealthiest city of the state, and the largest (166,327 population). This city of Hartford County, located in the center of the state on the Connecticut River, has been called "The Insurance City", for here were established more insurance companies than in any other city in the world. Machinery and transportation development were essential industries; the tobacco and agricultural markets also became important. The

largest racial or national groups to settle more recently in the city were Italians, Slavs, Negroes, and Jews; these peoples lived in their own groups in special sections of the city. Hartford has supported four radio broadcasting stations and a sizeable airport. The following colleges and schools for post high school education were among those established: Trinity College, Hartford Seminary Foundation, Hartford School of Music, Julius Hartt School of Music, Hillyer Junior College, Morse Business College, and a branch of Mt. Holyoke College. Horace Bushnell Memorial Hall (seating capacity 3,227) was erected here for performances of various local and visiting musical organizations and artists.

A. COMMUNITY MUSIC ACTIVITIES

INDEPENDENT GROUPS

THE CHORAL CLUB OF HARTFORD (Male chorus)

Membership: 125; requirements: audition before Executive Committee, good singing voice, ability to read music, attendance for at least 70 per cent of the rehearsals. Associate Memberships: about 550. Marshall Seeley, Director. Concerts: one winter and one spring concert

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A. COMMUNITY MUSIC ACTIVITIES

INDEPENDENT GROUPS

THE CHORAL CLUB OF HARTFORD (Male chorals)

Membership: 123; requirements: audition before Executive Committee, good singing voice, ability to read music, attendance for at least 70 per cent of the rehearsals. Associate Memberships: about 350. Marshall Seelye, Director. Concerts: one winter and one spring concert.

a year in Bushnell Memorial Hall. Joint concerts with groups of similar standards (Mendelssohn Glee Club of New York, The University Glee Club of New Haven, Associated Male Choruses of America--in Hartford, New York, Philadelphia, etc.). Classical music--sacred and secular. Guest soloists for each concert. Weekly rehearsals ten to twelve weeks before concerts. Organized 1907. Ralph L. Baldwin, Director for first thirty years. Membership affected by the War.

THE HARTFORD ORATORIO SOCIETY (Mixed chorus)

Membership: approximately 200; eligibility: good singing voice (voice trial), ability to read music fairly well. Clarence Waters, Director 1946; G. Huntington Byles engaged as Director beginning 1947. Concerts: one fall and one spring concert annually in Bushnell Memorial Hall; music: oratorios. Weekly rehearsals prior to concerts. Organized about 25 years ago.

THE SWEDISH GLEE CLUB OF HARTFORD (Male chorus)

Membership: 22. Frank O. Hjerpe, Director. Programs: semi-classical, two annually presented in West Hartford; group has sung in many churches and at

a year in Bushnell Memorial Hall. Joint concerts with
 Groups of similar standards (Mendelssohn Glee Club of
 New York, The University Glee Club of New Haven,
 Associated Male Chorus of America--in Hartford, New
 York, Philadelphia, etc.). Classical music--sacred and
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THE HARTFORD ORATORIO SOCIETY (Mixed chorus)

Membership: approximately 800; eligibility: Good
 singing voice (voice trial), ability to read music
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 Concerts: one fall and one spring concert annually in
 Bushnell Memorial Hall; music: oratorios. Weekly
 rehearsals prior to concert. Organized about 25 years
 ago.

THE SWEDISH GLEE CLUB OF HARTFORD (Male chorus)

Membership: 25. Frank G. Hjerpe, Director.
 Programs: semi-classical, two annually presented in
 West Hartford; group has sung in many churches and at

many Swedish as well as American functions. Organized in 1886. Group has taken part in many singing festivals including dedication of John Ericson monument in Washington, D.C., and Delaware Celebration in 1938, Tercentenary of landing of Swedes in America, and has sung for President Coolidge at the White House and at festival in Metropolitan Opera House, and was host to the convention of Swedish Singers in Hartford in 1939.

ELMWOOD COMMUNITY CHORAL CLUB (Mixed chorus)

Membership: 60. Robert Baldwin, Director; Mrs. Charles Latham, President. Programs: semi-classical and lighter choral numbers, two concerts annually in high school hall. Weekly rehearsals. Organized in 1944; one concert in 1945 and one in spring of 1946.

BUSHNELL MEMORIAL

Organized for managing Horace Bushnell Memorial Hall. Planned several concert series and managed use of Hall and Colonial Room for large musical performances for the city and small recitals of musical clubs and private music teachers. Sponsored Bushnell Symphony Series (six concerts yearly), Bushnell Concerts (six Sunday afternoon

many Swedish as well as American functions. Organized in 1888. Group has taken part in many singing festivals including dedication of John Ericson monument in Washington, D.C., and Delaware Celebration in 1938, Tercentenary of landing of Swedes in America, and has sung for President Coolidge at the White House and at festival in Metropolitan Opera House, and was host to the convention of Swedish Singers in Hartford in 1939.

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concerts of renowned artists), Metropolitan Operas (about three annually in recent years), operettas (six in 1945), various New York plays, and a wide range of miscellaneous programs.

INDUSTRIAL AND COMMERCIAL GROUPS

THE AETNA CHORUS (Mixed chorus)

Sponsor: The Aetna Life Insurance Company. Membership: 45 employees of company; open to all members, voice test, no eliminations. Mrs. Muriel Crewe Ainley, Director. Programs: two a year--Christmas Concert of unusual carols presented for employees of the company, broadcast of carols in December of 1943 and 1944, program of miscellaneous music presented in the spring for employees and friends. Weekly rehearsals after work.

SAGE-ALLEN CHOIR (Mixed chorus)

Sponsor: Sage-Allen Company. Membership: 40 employees (department store)

CIVIC AND FRATERNAL ORGANIZATIONS

CHORAL CLUB OF THE Y.W.C.A. (Women's chorus)

Sponsor: Young Women's Christian Association. Membership:

concerts of renowned artists), Metropolitan Operas
(about three annually in recent years), operettas
(six in 1945), various New York plays, and a wide range
of miscellaneous programs.

INDUSTRIAL AND COMMERCIAL GROUPS

THE AETNA CHORUS (Mixed chorus)

Sponsor: The Aetna Life Insurance Company. Membership:
45 employees of company; open to all members, voice test,
no eliminations. Mrs. Harriet Grewe Ainley, Director.
Programs: two a year--Christmas Concert of unusual
carols presented for employees of the company, broadcast
of carols in December of 1943 and 1944, program of
miscellaneous music presented in the spring for employ-
ees and friends. Weekly rehearsals after work.

SAGE-ALLEN CHOIR (Mixed chorus)

Sponsor: Sage-Allen Company. Membership: 40 employees
(department store)

CIVIC AND FRATERNAL ORGANIZATIONS

CHORAL CLUB OF THE Y.W.C.A. (Women's chorus)

Sponsor: Young Women's Christian Association. Membership:

over 50 high school, industrial and professional women: simple voice try-out in the fall. Mrs. Muriel Crewe Ainley, Director. Programs: winter and spring concerts annually, broadcast in 1944. Miscellaneous programs of classical music. Weekly rehearsals.

CHORAL CONDUCTING CLASS

Sponsor: Young Women's Christian Association. Membership: small group of Y.W.C.A. club members. Mrs. Muriel Crewe Ainley, Director. Informally organized following rehearsals of Choral Club for the purpose of developing leadership for group singing among the girls in the "Y" groups. Active in 1944-1945 for period of several weeks.

INSTITUTIONAL GROUPS

HARTFORD STATE TRADE SCHOOL GLEE CLUB (Mixed chorus)

Sponsor: Hartford Trade School. Membership: 50 students. F. Wesley Sunderland, Director. Programs: general, two or more a year in school auditorium. Weekly rehearsals during school year. Organized in school for benefit of students interested in singing and for outstanding occasions during the school year. Club has been active

over 50 high school, industrial and professional women;
 simple voice try-out in the fall. Mrs. Muriel Grewe
 Ainley, Director. Programs: winter and spring concerts
 annually, broadcast in 1944. Miscellaneous programs of
 classical music. Weekly rehearsals.

CHORAL CONDUCTING CLASS

Sponsor: Young Women's Christian Association. Member-
 ship: small group of Y.W.C.A. club members. Mrs. Muriel
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 rehearsals of Choral Club for the purpose of develop-
 ing leadership for group singing among the girls in the
 "Y" groups. Active in 1944-1945 for period of several
 weeks.

INSTITUTIONAL GROUPS

HARTFORD STATE TRADE SCHOOL GLEE CLUB (Mixed chorus)
 Sponsor: Hartford Trade School. Membership: 30 students.
 F. Wesley Sunderland, Director. Programs: general, two
 or more a year in school auditorium. Weekly rehearsals
 during school year. Organized in school for benefit of
 students interested in singing and for outstanding
 occasions during the school year. Club has been active

on this basis for about ten years.

ST. FRANCIS NURSES' GLEE CLUB (Women's chorus)

Sponsor: School of Nursing of St. Francis Hospital.

Membership: 50 students, eligibility based upon good voice and interest in singing. Marshall Seeley, Director. Programs: three annually in auditorium of Nurses' Residence; music--sacred and secular of classical type; Capping Ceremony, Spring Concert, Christmas carolling for patients in hospital, music for Commencement Week. Weekly rehearsals, suspended during summer. Originated with students of Freshman Class. Freshman Class attended faithfully during preclinical periods the first six months of school; after this time, rehearsal problem because of hospital service hours.

SCHOOLS OF MUSIC

THE JULIUS HARTT SCHOOL OF MUSIC OF THE JULIUS HARTT MUSICAL FOUNDATION

Extension courses.

A layman's class in Music Appreciation in which there were two classes of about 40 students each; classes taught by Dr. Isadore Freed and by Louis

on this basis for about ten years.

ST. FRANCIS NURSES' GLEE CLUB (Women's chorus)

Sponsor: School of Nursing of St. Francis Hospital.
 Membership: 50 students, eligibility based upon good
 voice and interest in singing. Marshall Seelye,
 Director. Programs: three annually in auditorium of
 Nurses' Residence; music--sacred and secular of class-
 ical type; Greeting Ceremony, Spring Concert, Christmas
 carolling for patients in hospital, music for Commence-
 ment Week. Weekly rehearsals, suspended during summer.
 Originated with students of Freshman Class. Freshman
 Class attended faithfully during preclinical periods
 the first six months of school; after this time, re-
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SCHOOLS OF MUSIC

THE JULIUS HARTT SCHOOL OF MUSIC OF THE JULIUS HARTT
 MUSICAL FOUNDATION

Extension courses.

A layman's class in Music Appreciation in which
 there were two classes of about 40 students each;
 classes taught by Dr. Isadore Freed and by Louis

Pellettieri. One refresher course in Music Education with enrollment of about 27; Elmer Hintz, Instructor. 1945-1946.

Concerts.

About 25 solo recitals open to the public (1945-1946) given by members of the faculty, visiting artists and artist-students. Five symphony concerts by The Hartt Symphony Orchestra (75 members) and the Hartt School Training Orchestra (60 members) under the conductorship of Moshe Paranov and Rubin Segal. Series of five chamber music concerts featuring string quartets, trios, quintets, etc. Nine opera performances presented for the opera public.

THE FESTIVAL CHORUS OF HARTFORD (Mixed chorus)

Membership: 100; open to singers of the community as well as to students of the school. Dr. Isadore Freed, Conductor. Two concerts by the Chorus with soloists, featuring major works (ex. cantata--Olaf Trygvasson by Grieg and Orpheus by Gluck), presented during 1945-1946. Organized September 1945. Outgrowth of the Hartt Community Chorus.

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About 25 solo recitals open to the public (1945-1946) given by members of the faculty, visiting artists and artist-students. Five symphony concerts by The Hartt Symphony Orchestra (75 members) and the Hartt School Training Orchestra (60 members) under the conductorship of Moshe Peranov and Rubin Segal. Series of five chamber music concerts featuring string quartets, trios, quintets, etc. Nine opera performances presented for the opera public.

THE FESTIVAL CHORUS OF HARTFORD (Mixed chorus)

Membership: 100; open to singers of the community as well as to students of the school. Dr. Theodore Freed, Conductor. Two concerts by the Chorus with soloists, featuring major works (ex. cantata--Graf Trygvasson by Grieg and Orpheus by Gluck), presented during 1945-1946. Organized September 1945. Outgrowth of the Hartt Community Chorus.

HARTT OPERA GUILD

Sponsored operas performed by members of The Julius Hartt School of Music. Usually two a year. Many subscribers. Governing Board composed of musicians of the city.

Music Courses for Adults.

Sponsored by Evening School. Theory, Sight Singing, and Appreciation. 100 subscribed 1943-1944; 75 subscribed 1944-1945. Courses extended October to January (ten to twelve weeks) and February to May.

CHURCH GROUPS

STATE SENIOR CHOIR FESTIVAL (Mixed choruses)

Sponsor: Hartford Chapter, The American Guild of Organists. Membership: 23 choirs (500 voices) in 1946; eligibility--organist-choir director must be member of A.G.O., singers must be church choir members.

Director: different one each year, Lyman Bunnell of Hartford in 1946. Programs: one a year usually in some church; in 1946 held in Bushnell Memorial Hall.

Music: anthems and hymns chosen by Board. Activities curtailed during war years. Golden Jubilee Choir Festival in May 1946.

CHURCH GROUPS

20

A. P. R. C. C.

HART SCHOOL OF MUSIC

Sponsored opera performed by members of the Julius
Hart School of Music. Usually two a year. Many
subscriptions. Governing board composed of musicians
of the city.

Music Courses for Adults

Sponsored by Evening School. Theory, Sight Singing,
and Appreciation. 100 subscribers 1943-1944; 75
subscribers 1945-1946. Courses extended October to
January (ten to twelve weeks) and February to May.

CHURCH GROUPS

STATE SENIOR CHORUS FESTIVAL (Mixed choruses)

Sponsor: Hartford Chapter, The American Guild of
Organists. Membership: 35 chorals (500 voices) in 1943;
eligibility--organist-choral director must be member of
A.G.O., singers must be church choir members.
Director: different one each year, Lyman Bunnell of
Hartford in 1943. Program: one a year usually in
some church; in 1944 held in Bunnell Memorial Hall.
Music: anthems and hymns chosen by hosts. Activities
carried during war years. Golden Jubilee Chorus
Festival in May 1946.

ARTISTS GROUPS

HARTFORD CHAPTER, AMERICAN GUILD OF ORGANISTS

Study groups during the year 1944-1945 for members. Subjects discussed included anthem study, organ recordings, Plain song and Gregorian Chant. Program Liturgy of the Synagogue open to the public. Sponsored two state-wide choir festivals yearly.

THE MUSICAL CLUB OF HARTFORD (Women's group--music appreciation)

Membership: 350 Active and Associate members; Active members performing members who played or sang before Club, admitted to Club upon recommendation of Membership Committee; Associate members--interest in music only requirement for membership. Mrs. Edward N. Allen, President. Concerts: three to five a year--chamber music, young artists--presented in the Colonial Room of Bushnell Memorial. Meetings twice a month November to May; programs by members. Organized about 55 years ago. Active during the War. Programs for special occasions.

SUSPENDED GROUPS

CONNECTICUT MUTUAL CLUB CHORUS (Mixed chorus)

Sponsor: Connecticut Mutual Club of the Connecticut Mutual Insurance Company. Membership: 50 company employees; requirements: ability and interest. Miss Jane Stevens, Director. Programs presented at home office in the company auditorium in connection with events held there from time to time.

THE ROYAL CHORISTERS (Male chorus)

Sponsor: Royal Typewriter Company. Did not continue through the War. Plans for reorganization fall of 1946.

THE VEEDER-ROOT CHORAL CLUB (Mixed chorus)

Sponsor: The Veeder-Root Company. Membership: about fifty employees. Watson Woodford, Director. Discontinued during the War; possibility of reorganization in fall of 1946.

UNIVERSITY GLEE CLUB (Male chorus)

Membership: fifty college men. Robert Baldwin, Director.

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UNIVERSITY GLEE CLUB (Male chorus)

Membership: fifty college men. Robert Baldwin, Director.

Programs: secular music including college songs, semi-classical music and classical music; two concerts before the War presented in Avery Memorial and in West Middle School. Plans for reorganization in fall of 1946.

THE UNDERWOOD CHORAL CLUB (Mixed chorus)

Sponsor: The Men's Club of the Underwood Elliott Fisher Company. Membership: about 25 employees of the company; eligibility--reading ability, good voice. C. Harvey Lidstedt, Director. Program: classical, semi-classical and popular music. Miscellaneous programs at various places such as the State Prison, Cedarcrest Sanatorium, Unitarian Church, Polish National Home, Y.M.C.A., Foot Guard Hall, Hartford Retreat, etc. Broadcast for the Industrial Play House; special program at Christmas, Thanksgiving, etc. in Underwood Club Rooms. Weekly rehearsals. Organized in the early part of 1936; active five years. Activities suspended--war work including three shifts and overtime, and service in the Armed Forces.

COLTS MALE CHORUS

Sponsor: Colts Fire Arms. Membership: sixty employees, a desire to sing. Robert K. Chapman, Director.

INTERNATIONAL GLEE CLUB (Male chorus)

Sponsor: Hartford Seminary Foundation. Membership: thirty students of Hartford Seminary, inter-racial. Harold McCoo, Director. Programs: specialized in negro spirituals and American folk songs (particularly work songs). Valuable contribution to music education in Hartford public schools. Taught and recorded folk music. Activities terminated May 1945 because Director left the state.

COLERIDGE-TAYLOR CHORAL CLUB (Mixed chorus)

Sponsor: The Race Relations Committee of the Hartford Federation of Churches. Membership: fifty negroes (practically every occupation represented). Gordon W. Stearns, Director. Programs: two concerts annually. Program emphasized negro spirituals and folk songs. Performances in churches throughout the state. Organized in 1932. Active for nine years before the War; disbanded because of war-work.

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COLTS MALE CHORUS

Sponsor: Colts Fire Arms. Membership: sixty employees, a desire to sing. Robert K. Chapman, Director.

Programs: regular male chorus work, presented at different institutions. Rehearsals once a week. Organized in 1938. Suspended when production made three shifts necessary, thus disrupting rehearsals.

THE TRAVELERS CHORAL CLUB (Mixed chorus)

Sponsor: The Travelers Insurance Company. Club active from 1924-1941. Has been inactive since Christmas Carol Concert in December 1941.

SUPPLEMENTARY DATA

Although the following musical activity did not fall within the scope of the thesis, it was included as interesting correlative material.

STATE JUNIOR CHOIR FESTIVAL (Mixed chorus)

Sponsor: Hartford Chapter, The American Guild of Organists. Membership: sixteen choirs (150 singers) in 1946; eligibility--choir directors must be members of A.G.O. Director: new one each year chosen from organization. Programs: one a year, for past several years at Central Baptist Church, Hartford (location best because of transportation problem). Music:

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anthems and hymns chosen by Executive Board of Guild.

This festival was carried on during the War. Two

artist groups devoted their programs to instrumental

and vocal music. The management of the large concert

B. SUMMARY

Of the twenty-six active musical organizations in Hartford which were described in this chapter, thirteen of them were choral groups. Eight of these were mixed clubs, three were women's groups, and two were male choruses; four were independent groups, and of the remaining units, one or two were sponsored by each of the following types of organizations: industrial and commercial establishments, civic and fraternal organizations, a school of music, and churches. It was possible for information of only ten of the suspended musical groups of Hartford to have been gathered. Of the ten units described here, nine were choral groups (five mixed clubs and four male choruses); six were sponsored by industrial or business concerns. World War II with its consequent long hours of work, work shifts, and activity in the Armed Forces, was responsible for the suspension of most of these clubs; many groups had plans for reorganization. Of particular interest in the group of suspended choral clubs were an inter-racial glee club and a negro choral club. In the city.

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No orchestras or instrumental ensembles were discovered except those of one school of music. Two artist groups devoted their programs to instrumental and vocal music. The management of the large concert hall sponsored two concert series (one a symphony series) in addition to individual programs of operas, operettas, and miscellaneous musical activities. A music school offered three different series of concerts by students and faculty of the school (instrumental and vocal recitals, symphony concerts, and a chamber music series). This school through its evening school offered a total of six music study courses in three years.

In summary, Hartford was found to have been a very active city musically. The War had a great effect upon the activity of musical organizations, having caused many groups to disband temporarily. Industrial and business concerns led the way just before the War in the sponsorship of music groups in the city. As noticeable as the presence of many choral groups in the city of Hartford was the absence of instrumental groups. Bushnell Memorial played an important part in having promoted many of the best concerts presented in the city.

The distribution of these activities has been shown in the table at the end of this thesis.

(Note. The author was unable to procure all information available about Hartford suspended groups. It was known that many more organizations than those listed had disbanded during the War even though definite facts could not be obtained.)

The distribution of these activities has been

shown in the table at the end of this chapter.

(Note: The author was unable to procure all information available about persons mentioned above. It was known that many of the organizations mentioned above have been discontinued during the war even in the United States could not be obtained.)

EFFICIENCY
PAGE COME IN
A. P. & P. C.

II. NEW HAVEN

The second city studied was New Haven. This city, the largest of New Haven County, ranked second in population (160,605) and in wealth in Connecticut. Here commercial and educational interests predominated. Of New Haven's various ethnic and foreign groups the Italian group has recently become the largest; the Jewish and Irish groups were next in size. The largest and most notable educational institution established here was Yale University. Others were the New Haven State Teachers College and Larson Junior College. The city has built an airport and has supported two radio broadcasting stations. Woolsey Hall, one of the buildings of Yale University, has become the music hall of the city.

A. COMMUNITY MUSIC ACTIVITIES

INDEPENDENT GROUPS

THE BUSINESS AND PROFESSIONAL MEN'S ORCHESTRA

Membership: 55, any non-professional musician, open to women since the War. Mr. Harry Berman, Conductor.

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A. COMMUNITY MUSIC ACTIVITIES

INDEPENDENT GROUPS

THE BUSINESS AND PROFESSIONAL MEN'S ORCHESTRA

Membership: 35, any non-professional musician, open to women since the War. Mr. Harry Bertram, Conductor.

Concerts: one a year in Sprague Hall usually during Music Week; good symphonic music (ex. a concerto, a movement from a symphony, a Haydn symphony, a few shorter pieces). Weekly rehearsals. Organized in 1940 by Mr. Berman for the purpose of affording the non-professional musician an opportunity to play good music.

NEW HAVEN SYMPHONY ORCHESTRA

Membership: approximately 75, excellent instrumental playing ability. Conductors: David Stanley Smith, Richard Donovan, Hogo Kortschak, Harry Berman. Concerts: eight public concerts in winter at Woolsey Hall (sponsored by Yale School of Music); four to six "Pop" Concerts in summer in summer at Yale Bowl (sponsored by the New Haven Junior Chamber of Commerce) Harry Berman, Conductor. Type: symphonic music--concerti, symphonies, overtures. Rehearsals: two or three prior to each concert. Organization with own Board of Directors. Celebrated fiftieth anniversary in 1944. Is second or third oldest symphony orchestra in the country.

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SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTETTE SINGING IN AMERICA (Male Chorus)

S.P.E.B.S.Q.S.A. Club sponsored. Membership: 35,
"harmony lovers". Marshall F. Burwell, Director.
Program: popular music, varied numbers at different
places. Weekly rehearsals.

THE UNIVERSITY GLEE CLUB OF NEW HAVEN (Male chorus)
Membership: sixty, try-out and fair ability to sight-
read. Marshall Bartholomew, Director. Concerts: two
a year; classical and semi-classical. Affiliated with
Association of Male Choruses of America. Weekly
rehearsals during fall and spring before concerts.
(Not connected with Yale University.)

THE WOMAN'S CHORAL SOCIETY (Women's chorus)
Active Membership: fifty, try-out and fair ability in
sight reading. Professor Hugh Smith, Director.
Concerts: one in the spring, program of Christmas
carols sung in one of the city institutions, program
over radio. Type: worthwhile choral music--madrigals,
polyphonic music, folk music, modern music. Weekly
rehearsals. Associate and subscribing memberships also.

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Program: popular music, varied numbers at different
places. Weekly rehearsals.

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a year; classical and semi-classical. Affiliated with
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rehearsals during fall and spring before concerts.
(Not connected with Yale University.)

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Active Membership: fifty, try-out and fair ability in
sight reading. Professor Hugh Smith, Director.
Concerts: one in the spring, program of Christmas
carols sung in one of the city institutions, program
over radio. Type: worthwhile choral music--medleys,
polyphonic music, folk music, modern music. Weekly
rehearsals. Associate and subscribing memberships also.

INDUSTRIAL AND COMMERCIAL GROUPS

NEW HAVEN RAILROAD GLEE CLUB (Male chorus)

Sponsor: New Haven Railroad Athletic Association.

Membership: forty employees of company. Marshall F. Burwell, Director. Concerts: several district joint concerts of Associated Male Choruses of America; glee club type music. Weekly rehearsals. Organized approximately fifteen years ago. Member Associated Male Choruses of America.

THE TELEPHONE MALE GLEE CLUB (THE BELLMEN) (Male Chorus)

Sponsor: Telephone Society of New Haven. Membership: 47; voice trial; not restricted to telephone employees. James A. Morton, Director. Programs: four; one sacred and two secular programs prepared each season; two special programs with Women's Choral Club; radio broadcasts; group averaged twelve appearances a year; concerts presented in auditoriums in New Haven and surrounding towns. Weekly rehearsals October to May. Organized in 1933. Member New England Federation of Male Glee Clubs. Participation in annual festivals.

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 surrounding towns. Weekly rehearsals October to May.
 Organized in 1933. Member New England Federation of
 Male Glee Clubs. Participation in annual festivals.

THE TELEPHONE WOMEN'S CHORAL CLUB (Women's chorus)

Sponsor: Telephone Society of New Haven. Membership: seventy; voice trial; not restricted to telephone employees. James A. Morton, Director. Programs: four; one sacred and one secular program prepared each season; two special programs with Male Glee Club in auditoriums in New Haven and surrounding towns: radio broadcasts. Club averaged six appearances annually; Yale Music School students for guest artists. Weekly rehearsals October to April. Organized in 1943.

CIVIC AND FRATERNAL ORGANIZATIONS

Music Appreciation (Music appreciation course)

Sponsor: The Education Department of the Young Women's Christian Association. Membership: ten to a class. Mrs. James Beale, Instructor. Program: listening to symphonic, orchestral, program and folk music, discussion of works of Beethoven and Brahms. Weekly meetings from fall through spring. A successful class in music appreciation was taught there about four years ago by a student of Yale Music School. Activities suspended for a few years during the War.

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Sponsor: Telephone Society of New Haven. Membership: seventy; voice trial; not restricted to telephone employees. James A. Norton, Director. Programs: four; one sacred and one secular program prepared each season; two special programs with Male Glee Club in auditoriums in New Haven and surrounding towns; radio broadcasts. Club averaged six appearances annually; Yale Music School students for guest artists. Weekly rehearsals October to April. Organized in 1943.

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THE NEW HAVEN WOMAN'S CLUB CHORUS (Women's chorus)

Sponsor: The New Haven Woman's Club. Membership: more than 25 but less than fifty; members of New Haven Woman's Club. Mrs. Edmund F. Male, Director.

Christmas program for members, usually a spring concert, program for the Mothers' Club of the local City Mission once a year.

INSTITUTIONAL GROUPS

THE NEW HAVEN STATE TEACHERS COLLEGE

Courses in Music (Music appreciation groups).

Sponsor: The Evening College of the New Haven State Teachers College. Dr. Felix Guenther,

Instructor. Weekly classes. Year 1944-1945,

first semester: Music Appreciation (55 enrolled);

Piano Music--Beethoven through Mozart (33 enrolled).

Year 1944-1945, second semester: Appreciation of

Symphonic Music (62); Piano Music--Beethoven,

Chopin, Schumann, Mendelssohn (47). October 1945

to June 1946: The Development of Dance Music (two

semester hours credit); The Music of Mozart (one

semester hour credit). February to June 1946:

THE NEW HAVEN WOMAN'S CLUB CHORUS (Women's chorus)

Sponsor: The New Haven Woman's Club. Membership: more than 25 but less than fifty; members of New Haven Woman's Club. Mrs. Edmund F. Hale, Director. Christmas program for members, usually a spring concert, program for the Mothers' Club of the local City Mission once a year.

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Courses in Music (Music appreciation groups). Sponsor: The Evening College of the New Haven State Teachers College. Dr. Felix Guenther, Instructor. Weekly classes. Year 1944-1945, first semester: Music Appreciation (55 enrolled); Piano Music--Beethoven through Mozart (33 enrolled). Year 1944-1945, second semester: Appreciation of Symphonic Music (62); Piano Music--Beethoven, Chopin, Schumann, Mendelssohn (47). October 1945 to June 1946: The Development of Dance Music (two semester hours credit); The Music of Mozart (one semester hour credit). February to June 1946:

Music as Entertainment (fifty enrolled). All music courses taught by Dr. Guenther had a very large enrollment.

MIXED CHORUS And GIRLS GLEE CLUB (Choral organizations).

Approximate total membership: eighty students of the college. Mrs. Mary L. Friedline, Director. Concerts: two annually in college auditorium. (Christmas and spring). Occasional outside performances.

SCHOOLS OF MUSIC

YALE SCHOOL OF MUSIC

The Library of Yale School of Music had a collection of phonograph records, about 2,000 titles, for use in connection with the course of study. They were used in listening rooms in the school. Students in other departments of the University and others were welcome to listen to them in so far as facilities permitted.

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YALE GLEE CLUB (Male chorus)

Membership: approximately fifty to 75; good voice, sight-reading ability; students of Yale University. Marshall Bartholomew, Director. Concerts: three or four in Sprague Music Hall plus any given in combination with other college glee clubs; folk music, college songs, polyphonic music. Rehearsals once a week during University schedule.

WOOLSEY HALL CONCERT SERIES (Public concert series)

Daggett Lee, Manager. Concerts: six in the series; four programs by individual visiting artists and two performances of the Boston Symphony Orchestra.

CHAMBER MUSIC CONCERTS (Instrumental-concert series)

Six concerts yearly. Programs of distinguished string quartets and well-known instrumental and vocal soloists. Open to the public; not free of charge.

Recitals and lectures on music.

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It is hard to give an adequate picture of the part played by the Yale School of Music in the New Haven community because, outside of the formal activities..., almost all the faculty members in the Music School are frequently giving their services in the interests of community music one way or another.¹

CHURCH GROUPS

THE SAULSBURY CHOIR (Male chorus)

Membership: 24 negro singers. Curtis Saulsbury, Director. Programs in various churches in Connecticut and radio broadcasts. Weekly rehearsals. Yearly contributions to worthwhile agencies.

ARTISTS GROUPS

THE BRAHMS MUSIC STUDY CLUB (Women's music appreciation group--vocal and instrumental)

Membership: 44 (22 active); good musicianship and ability to perform individually; men belonged prior to the War. Mrs. William E. Griffin, President. Programs:

CHOIR FESTIVAL (Mixed choruses)

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concerts of instrumental or vocal music of varied subjects (works of selected composers, period programs, American composers, Oratorio or Opera arias, etc.) presented by club members. Monthly concerts September to May omitting December (eight). Philanthropic work. Kate Lewis Memorial Scholarship to Neighborhood Music School. Affiliated with National Federation of Music Clubs. Organized in the 1920's as study club and followed N.F.M.C. Study Program; study group not resumed since War. Activities curtailed because of War.

THE ST. AMBROSE MUSIC CLUB (Mixed music study group)

Membership: approximately 100 with different types of membership; for professional musicians, instrumentalists and singers; applicants for active membership must audition before Board to be accepted. Program: monthly meetings between October and May, presented by members; music relative to a certain subject performed.

SUSPENDED GROUPS

CHOIR FESTIVAL (Mixed choruses)

Sponsor: The Connecticut Federation of Music Clubs.
State-wide festival at Woolsey Hall during Music Week.

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Transportation problems during War, scarcity of men singers in church choirs, and insufficient time for rehearsals for regular church choir work caused activities to be suspended.

COMMUNITY SERVICE (Mixed chorus)

Under auspices of Interfaith Committee. All church choirs invited to sing at Woolsey Hall; participated by singing one anthem jointly and led audience in singing of hymns.

SUPPLEMENTARY DATA

Although this type of music activity did not fall within the scope of the thesis, the following group was included because of its unusual and interesting nature.

THE JOHNSON LITTLE SYMPHONY (Children's symphony orchestra)

Sponsor: J. Johnson and Sons Store. Membership: about 150 school children ages eight to sixteen; anyone who played a symphonic instrument. Harry Berman, Director. One concert a year, Saturday night of Music Week at Woolsey Hall; light symphonic music. Rehearsals each

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B. SUMMARY

In New Haven musical organizations the predominance of interest was centered upon choral music, there having been eleven different choral clubs found in existence in recent years. Of these choral groups, six were male choruses and four were women's clubs; one mixed choral group was discovered in addition to two suspended activities of mixed groups — a Choir Festival and a Community Service. Three choral clubs were independently managed, three were sponsored by industrial and commercial concerns, two by an institution, and one each was sponsored by a civic organization, a school of music, and a church.

Two very active orchestras were found--both independent organizations, both of mixed membership.

Of the eight music study courses described, one was presented through a civic organization, and seven by a state institution. In analysis it appeared that the content of these courses was devoted almost entirely to the study of instrumental music. The large enrollment in these classes showed a great public interest in learning more about music.

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Two clubs were organized for the study and appreciation of vocal and instrumental music; these had been active for over twenty-five years.

Two concert series and a lecture-recital series sponsored by a music school added to the musical life of the community. A library of musical records was maintained for students of a university, sponsored by the same music school.

In general, the independently organized groups, study courses sponsored by institutions, and musical activities promoted by The School of Music, Yale University, were the groups most active in New Haven. The Yale School of Music as one organization was outstanding in its contribution to the musical activity of New Haven.

Following have been listed the number of the various types of musical organizations or activities in New Haven as presented in this chapter.

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Independent Groups.....	5
Industrial and Commercial.....	3
Civic and Fraternal Groups.....	2
Institutional Groups (2).....	7 (courses)
Schools of Music.....	5
Church Groups.....	1
Artists Groups.....	2
Suspended Groups.....	2

Concerts: two each year at Klein Memorial, November

and May, assisted by Bridgeport soloists, broadcasting

III. BRIDGEPORT

The third city studied was Bridgeport. This industrial center, located on Long Island Sound in the eastern part of Fairfield County, had the third largest population in the state (147,121) and also was the third in wealth. It has been noted for its diversity of industrial occupations. As in other large Connecticut cities there was a great foreign population (about 70 per cent of the total), Italians, Czechs, Hungarians, and Poles having comprised the major groups. Here was founded The Junior College of Connecticut. The city developed two radio broadcasting stations and established an airport. Klein Memorial, Bridgeport's music hall (seating capacity of 1,500), has

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become the center for varied concerts of local and out-of-state artists.

A. COMMUNITY MUSIC ACTIVITIES

INDEPENDENT GROUPS

THE MANUFACTURERS MEN'S CHORUS (Male chorus)

Active Membership: ninety; good voice quality, good ear, and interest. George Tompkins, Director.

Concerts: two each year at Klein Memorial, November and May, assisted by outstanding soloists; broadcasting about twice a month; varied program of choral works, certain groups a cappella. Weekly rehearsals September to May. Member Associated Male Choruses of America.

Oldest musical club in Bridgeport; originally sponsored by Manufacturers Association of Bridgeport--now independent; inactive during War.

THE NORTH STAR SINGERS (Swedish men's chorus)

Known to have been active during recent years. No information.

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CIVIC AND FRATERNAL ORGANIZATIONS

Courses in Music

Sponsor: The Adult Education Committee, Young Women's Christian Association. Year 1944-1945. All given for ten-week terms.

Inside Music (Music appreciation course concerned with the development of the Symphony with an analysis of scores and records). Mrs. Susan Breul French, Instructor. Seventeen in class (enrollment purposely kept small; similar course given previous year which seventy to eighty joined).

A Course in Appreciation of Wagnerian Opera (Music study group). Eleven members. Mrs. Susan Breul French, Instructor.

Choral Club (Women's choral club). 26 members. Carl Larson, Instructor.

Beginners Piano (Basic piano instruction planned for adults). Ten members. Miss Mary Byington, Instructor.

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Fun with Music (Music appreciation group). Business Girls Club of Y.W.C.A. (ten to 25 enrolled). Miss Dushay, Instructor. Miscellaneous offerings—little orchestras of combs, glasses; discussion of operas. Fall of 1944.

INSTITUTIONAL ORGANIZATIONS

GLEE CLUB (Women's chorus)

Sponsor: The Junior College of Connecticut. Membership: fifteen students of college. Mrs. E. Neale Young, Director. No concerts; an occasional assembly program. Carried on as extra-curricular activity.

Courses in Music (Extension courses)

Sponsor: The New Haven State Teachers College.

History of the Opera. 62 enrolled. Dr. Felix Guenther, Instructor. Weekly classes, first semester of 1944-1945 academic year.

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SETTLEMENTS AND COMMUNITY CENTERS

JEWISH COMMUNITY CENTER, sponsor.

Music Appreciation Group. Membership: twelve young adults 20 to 30 years of age. Not restricted to members of the Center although participants urged to affiliate themselves with Center on active basis. Local music teacher, Instructor. Weekly meetings during the year extending through the summer.

Textbook From Song to Symphony (folk songs through larger forms of music). Local artists brought in occasionally to illustrate certain types and forms of music.

Choral group (Women's chorus). Attendance sporadic; not too much success in enlarging group. Local music teacher, Director.

Recital series (Public concert series). Arranged through cooperation of the National Music League in New York. Open to entire community; charge. Concerts: two in 1945 by outside artists (pianist and contralto). Presented at Jewish Community Center Hall (capacity 350-400).

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ARTISTS GROUPS

THE WEDNESDAY AFTERNOON MUSICAL CLUB (Vocal and instrumental appreciation group)

Membership: 125 (120 Active, 65 Associate, about twenty Honorary); Active limited to 125 artists--auditions.

Mrs. Albert S. Anderson, President. Meetings: ten monthly Board meetings. Programs: six during year including Christmas Carol Festival; private concerts (two-piano, piano, voice, organ, and other instruments); presented in downtown churches, Stratfield Hotel Ballroom, Klein Memorial Green Room. Club social functions. Sponsored annual artist series via Community Concerts (division of Columbia Concerts) held in Klein Memorial Auditorium for public. Member National Federation of Music Clubs. Service to community: extension work, programs for shut-ins, war service, sponsorship of four Junior and Juvenile Music Clubs, presentation of children's symphony matinee, plans for presenting a children's symphony series, preparation for scholarships. Organized in 1898.

SUSPENDED GROUPS

THE BRIDGEPORT ORATORIO SOCIETY (Mixed chorus)

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SUSPENDED GROUPS

THE BRIDGEPORT ORATORIO SOCIETY (Mixed chorus)

The late Dr. Frank Kasschan, last director. Concerts: two or more each year. Organized about forty years ago; functioned more or less regularly until disbanded. Once gave concert in Carnegie Hall, New York, and participated at meeting of National Federation of Music Clubs in Boston. Disbanded because of War.

THE HOWLAND DRY GOODS COMPANY CHORAL SOCIETY (Mixed chorus)

Ninety members. Concerts, morning singing, radio broadcasts. Disbanded during war years.

B. SUMMARY

The musical groups of Bridgeport numbered thirteen. The largest number of groups were music study classes; of the seven courses offered, three were organized for the appreciation of instrumental music, three for choral music, and one a combination of both. These courses were sponsored by a civic organization (four), an institution (two), and a community center (one). Five choruses were active--three women's clubs and two male choruses--one sponsored by a civic organization, one by an institution, one by a community center, and two self-supported and organized. A community center offered one concert series, and one artists group

met to hear and study vocal and instrumental music. No orchestras nor instrumental ensembles of any kind were discovered. Only six organizations promoted all of these activities, three alone having offered a total of ten of these opportunities.

Thus it appeared that Bridgeport was somewhat active musically but not as active as it seemed a city of its size might have been.

IV. WATERBURY

Waterbury, a city of 99,319 people, ranked fourth in size of the cities of Connecticut and therefore was the fourth presented for discussion. It was settled about thirty miles from Hartford in the north-central section of New Haven County, and has become the second largest city of that county. Because of its major industry it has been considered the brass center of the world. Over 75 per cent of the population was of foreign or part foreign parentage; Irish, Italian, Polish, French, Lithuanian, and Russian groups settled in this locality. Two radio broadcasting stations were operated here. Buckingham Hall has become Waterbury's concert hall.

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stations were operated here. Buckingham Hall has become
Waterbury's concert hall.

A. COMMUNITY MUSIC ACTIVITIES

INDEPENDENT GROUPS

THE MENDELSSOHN MALE CHORUS (Male chorus)

Membership: fifty. G. Loring Burwell, Director.

Programs: averaged thirty a year; presented locally in churches, for fraternal organizations, etc.; joint concerts with neighbor choral clubs and similar clubs throughout New England states. Music: classical and semi-classical; The Messiah in December each year.

Weekly meetings September to June. Affiliated with The Association of Male Choruses of America. Twentieth Anniversary Celebration in 1945.

WATERBURY CIVIC ORCHESTRA

Membership: 65 to seventy amateur and professional musicians. Mario DiCecco, Conductor. Concerts: eight a year; presented at Buckingham Hall, Hamilton Park, etc.; symphonic music and "Pops" type also. Rehearsals weekly. About ten years of activity. Experienced difficulties during War years.

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 difficulties during War years.

FINE ARTS CONCERTS (Public concert series)

Sponsor: Mattatuck Musical Art Society. Open to public by subscription. Concerts: four a year at Buckingham Hall; nationally known vocal and instrumental soloists.

INDUSTRIAL AND COMMERCIAL GROUPS

THE INDUSTRIAL CHORUS OF WATERBURY (Mixed chorus)

Sponsor: Foremen's Association. Membership: 200 employees of industrial plants of greater Waterbury. G.Loring Burwell, Director. Concerts: two annually in Waterbury; mostly oratorio music (ex. The Messiah and The Redemption). Weekly meetings September to May. Affiliated with General Motors Corporation of America. Organized about six years ago.

SCOVILL MANUFACTURING CHORUS (Mixed chorus)

Sponsor: Scovill Employee Recreation Association, The Scovill Manufacturing Company. Membership: thirty-five employees of company. Unico Barone, Director.

Programs: four at Employee Recreation Center; classical and semi-classical music. Weekly rehearsals fall through spring. Organized in 1944.

FINE ARTS CONCERTS (Public concert series)

Sponsor: Matfarrack Musical Art Society. Open to public by subscription. Concerts: four a year at Buckingham Hall; nationally known vocal and instrumental soloists.

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WATERBURY MANUFACTURING CHORUS (Male chorus)

Sponsor: ChaseForeman's Association, Chase Brass and Copper Company. Membership: forty employees of company. Harold F. Rogers, Director. Programs: eight a year at various churches and institutions; secular music. Weekly meetings during the year. Reorganized in January 1946; activities to resume in the fall.

INSTITUTIONAL ORGANIZATIONS

THE SILAS BRONSON LIBRARY

Extensive library of records. \$2,500 worth of recordings. Music room and machine in library. Collection was started through Carnegie Foundation grants.

SETTLEMENTS AND COMMUNITY CENTERS

PEARL STREET NEIGHBORHOOD HOUSE (Negro center)

COMMUNITY MALE CHORUS; GRADUATE CHORUS (Mixed chorus); ALUMNI CLUB CHORUS.

George O. Ward, Director. Varying number of concerts presented in city and state. Weekly meetings. Alumni and graduate groups join annually for Graduation Exercises.

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CHURCH GROUPS

LITHUANIAN CHOIRS (Mixed and Women's choruses)

Sponsored by Lithuanian Church. Alexander Aleksis, Director. Senior Choir (forty-mixed); Women's Auxiliary Choir (twenty women); Students Choir (mixed).

Concerts: three annually, in November, February, and May; Lithuanian songs in native language, recently a few sung in English; presented in costume; folk dances included. Ninety from Waterbury participated in chorus of 3,000 Lithuanians at World's Fair in 1939.

RUSSIAN CHOIR (Mixed chorus)

Approximately eighteen to twenty members. Joined other church choirs in Festival. Presented program in Russian costume.

CHOIR FESTIVAL (Mixed choruses)

Russian, Lithuanian, Polish, Negro, and various Protestant church choirs--twelve in all. Guest conductor. Held in 1937 or 1938. Successful but not repeated.

CHURCH GROUPS

LITHUANIAN CHOIRS (Mixed and Women's choruses)

Sponsored by Lithuanian Church. Alexander Alekakis, Director. Senior Choir (forty-mixed); Women's Auxiliary Choir (twenty women); Students Choir (mixed). Concerts: three annually, in November, February, and May; Lithuanian songs in native language, recently a few sung in English; presented in costume; folk dances included. Ninety from Waterbury participated in chorus of 3,000 Lithuanians at World's Fair in 1939.

RUSSIAN CHOIR (Mixed chorus)

Approximately eighteen to twenty members. Joined other church choirs in Festival. Presented program in Russian costume.

CHOIR FESTIVAL (Mixed choruses)

Russian, Lithuanian, Polish, Negro, and various Protestant church choirs--twelve in all. Guest conductor. Held in 1937 or 1938. Successful but not repeated.

ARTISTS GROUPS

THE MATTATUCK MUSICAL ART SOCIETY (Mixed music appreciation group)

Sponsor: W.P.A. at The Silas Bronson Library. Membership: 120-125. Mrs. J. Winfred Beecher, President. Monthly meetings; musical programs such as presentation of Taft School Glee Club, Lithuanian Choirs, etc. Sponsored Fine Arts Concerts; also Junior Mattatuck Musical Art Club for High School girls up to eighteen years of age. Member National Federation of Music Clubs. War service in music field.

MISCELLANEOUS GROUPS

CONCORDIA (Mixed German group)

Male chorus of forty to fifty members. Ladies chorus of fifty to sixty members. Programs for own people in club rooms. Informal concerts "on occasion". Songs presented by the individual groups and by the two combined to form a mixed chorus.

THE HARMONY SINGERS (Swedish male chorus)

Less than twenty members. Herbert Bohlin, Director. Concerts about the state with other Swedish clubs affiliated with a national Swedish organization.

ARTISTS GROUPS

THE MATTAUCK MUSICAL ART SOCIETY (Mixed music appreciation group)

Membership: 120-125. Mrs. J. Winfred Beecher, President.
Monthly meetings; musical programs such as presentation of Tatt School Glee Club, Litchmanian Chorus, etc.
Sponsored Fine Arts Concerts; also Junior Mattauck Musical Art Club for High School girls up to eighteen years of age. Member National Federation of Music Clubs. War service in music field.

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Male chorus of forty to fifty members. Ladies chorus of fifty to sixty members. Programs for own people in club rooms. Informal concerts "on occasion". Songs presented by the individual groups and by the two combined to form a mixed chorus.

THE HARMONY SINGERS (Swedish male chorus)

Less than twenty members. Herbert Bohlin, Director. Concerts about the state with other Swedish clubs affiliated with a national Swedish organization.

SUSPENDED GROUPS

Learning to Listen (Course in music appreciation)

Sponsor: W.P.A. at The Silas Bronson Library. Enrollment: seventy to eighty. Walden Trimble, Instructor, and an assistant. Began under W.P.A. in spring of 1939+ (three nights a week)+and continued through summer of 1940. Children's Saturday morning hour of listening.

B. SUMMARY

By far the greatest interest in musical activity in Waterbury was shown in choral singing. Fourteen of the total of eighteen music groups were choruses; of these, nine were mixed choruses, four were male groups, and one was a women's choir. Industrial concerns sponsored three choral clubs, a community center, three, and churches, five; one chorus was an independent group and two were national groups (German and Swedish).

The other musical organizations were a civic orchestra, a public concert series, and an artists group devoted to all types of musical interest. The facility of a record library was available to all people of Waterbury.

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The musical spirit of the community seemed very much alive. The types of groups represented here proved that actual participation in the singing or playing of music brought the greatest rewards to music-lovers of the city of Waterbury. College of Connecticut were used for all

V. NEW BRITAIN

The fifth largest city in Connecticut studied was New Britain, a city of 68,685 people, located in Hartford County about ten miles from the capital of the state. Although sixth in wealth, according to the "Grand List" of Connecticut, it had the smallest area of the eight large cities. It early became known as "The Hardware City" because of the development of large manufacturing concerns which produced builders' hardware and carpenters' tools and in this industry became the leading production center in the country. Also manufactured here were: locks, steel, automobile hardware, household utensils and automatic machinery. It became a melting pot of European nationalities, the immigrants having come directly to New Britain from their homelands. Therefore, a diversity of musical, religious, and social customs have been carried on in this cosmopolitan community. The Teachers College of Connecticut, the first institution of its kind in the state, led

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the way in higher education. A secretarial school also offered the people of New Britain an opportunity for further education. New Britain had its own broadcasting station. The auditoriums of New Britain High School and of The Teachers College of Connecticut were used for all large musical events.

A. COMMUNITY MUSIC ACTIVITIES

INDEPENDENT GROUPS

THE NEW BRITAIN MEN'S CHORAL CLUB (Male chorus)
 Membership: 48; anyone interested. Frederick Mirliani, Director. Concerts: two a year (Christmas season and in April) in auditorium of Teachers College of Connecticut; classical and semi-classical music. Weekly rehearsals. Organized about fifteen years ago; activities suspended for three or four years during the War. Reorganized September 1946.

WENNERBERG MALE CHORUS (Swedish male chorus)

Membership: approximately fifty; voice, reading, and musicianship test, must speak Swedish. John A.

Lindsay, Director. Concerts: one yearly in New Britain High School Auditorium; miscellaneous

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Membership: approximately fifty; voice, reading, and musicianship test, must speak Swedish. John A. Lindsay, Director. Concerts: one yearly in New Britain High School Auditorium; miscellaneous

programs--one-half Scandinavian songs, one-half English songs. Weekly rehearsals September through March. Club now in its 25th season; plans to celebrate that anniversary at concert in March 1947.

THE NEW BRITAIN MUSICAL CLUB (Mixed music appreciation group)

Membership: 88 Active (anyone interested, principally talented vocalists and instrumentalists), 25 Associate (recommended by three active members). Mrs. Ruth

Schade Smedley, President. Programs: eight a year at First Congregational Church; instrumental and vocal programs of interest to both active and associate members. Organization in existence for 27 years; has shown continued improvement and activity. Purchased a Steinway grand piano through concert engagements. The Berlin Choral Society was an outgrowth of the Club; yearly presentations of oratorios and cantatas.

CIVIC AND FRATERNAL GROUPS

Music appreciation group (Women's music study group)

Sponsor: The Maple Hill Woman's Club. Membership: ten

February of each year. Formerly the class time was devoted half to music appreciation, half to singing;

programs--one-half Scandinavian songs, one-half English songs. Weekly rehearsals September through March. Club now in its 35th season; plans to celebrate that anniversary at concert in March 1947.

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Membership: 88 Active (anyone interested, principally talented vocalists and instrumentalists), 22 Associate

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members of the Woman's Club. Mrs. Ruth Schade Smedley, Instructor. Programs: lectures with illustration by records and piano solos; held at homes of members of group. Monthly meetings October to April. Active for nine years.

Music Leadership Workshop

Sponsor: The Young Women's Christian Association.
October seventh and eighth 1946.

INSTITUTIONAL GROUPS

STUDENT NURSES CHORUS (Women's chorus)

Sponsor: The New Britain General Hospital School of Nursing. Membership: eighteen to 35; compulsory membership for all Freshman students--voluntary for other students of the school. Mrs. Madeline Gerrish Gay, Director. Programs: Musicale in May for last five years; presented in auditorium-classroom of Nurses Residence for parents and friends of singers; Music--miscellaneous program of very light type. Fifteen weekly rehearsals beginning in January or February of each year. Formerly the class time was devoted half to music appreciation, half to singing;

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devoted half to music appreciation, half to singing;

policy was changed so that course was devoted entirely to singing.

TEACHERS COLLEGE OF CONNECTICUT

Music courses (Extension courses)

Sponsor: Evening College and Extension Program

Modern Music Appreciation offered September to December 1943. Miss Julia Smith, Instructor.

Weekly two-hour classes. College credit.

Music Appreciation (Eighteenth Century Music)

offered April to June 1945. Miss Julia Smith, Instructor. Weekly two-hour classes. College credit.

MIXED CHORUS

For several years a mixed chorus or glee club composed of students of the college has been active. Etzel Wilhoit, latest director. Annual concerts in College Auditorium; classical music.

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SUSPENDED GROUPS

CIVIC MUSIC ASSOCIATION (Public concert series)

Membership: about 500 subscribers. Four concerts a year presented in auditorium of Teachers College of Connecticut. Instrumental and vocal artists and groups (ex. duo-piano team, the Don Cossacks, etc.)). Discontinued in 1943 because of lack of public support; attempts to revive it were unsuccessful.

B. SUMMARY

The musical activities of New Britain were promoted by the members of seven different music organizations. Four of these were choral groups—a Swedish male chorus, an independent male choral club of a community type, and a women's group and a mixed chorus sponsored by institutions. An active musical club presented regular programs of vocal and instrumental music and stimulated interest in musical projects. A civic music association, once very active, was dissolved.

Because of the proximity of New Britain to the city of Hartford, many New Britain people were able to enter into the musical life of the neighboring city.

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VI. STAMFORD

Stamford, the second largest city of Fairfield County, was the large city nearest New York to be studied. Because of its population (61,215) it ranked sixth in size in Connecticut; according to the "Grand List" it ranked fifth. Its location on Long Island Sound and on a river which formed a double harbor was responsible for the development of shipping in the early days of its history. Since then its proximity to New York coupled with its fine transportation facilities has contributed to the great increase in the population. The city was equally divided into two different sections. The suburban residential district which included many historic and noteworthy points of interest was occupied chiefly by commuters. The manufacturing district was responsible for the industrial expansion of the city—household hardware, boats, machinery, and chemical and druggist supplies having been produced here. This proved to be a good location for three private boarding schools. As in other industrial cities a broadcasting station was in operation here. The Stamford High School Auditorium has been used for musical presentations in the city.

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Stamford, the second largest city of Fairfield County, was the large city nearest New York to be studied. Because of its population (51,215) it ranked sixth in size in Connecticut; according to the "Grand List" it ranked fifth. Its location on Long Island Sound and on a river which formed a double harbor was responsible for the development of shipping in the early days of its history. Since then its proximity to New York coupled with its fine transportation facilities has contributed to the great increase in the population. The city was equally divided into two different sections. The suburban residential district which included many historic and noteworthy points of interest was occupied chiefly by commuters. The manufacturing district was responsible for the industrial expansion of the city--household hardware, boats, machinery, and chemical and druggist supplies having been produced here. This proved to be a good location for three private boarding schools. As in other industrial cities a broad-casting station was in operation here. The Stamford High School Auditorium has been used for musical presentations in the city.

A. COMMUNITY MUSIC ACTIVITIES

INDEPENDENT GROUPS

THE SCHUBERT CLUB OF STAMFORD, INC. (Music appreciation group and women's chorus)

Membership: approximately 200. Programs: at least seven concerts a year in various local auditoriums; outstanding artists presented. Monthly concerts October through April. Largest musical organization in New England affiliated with The National Federation of Music Clubs; established in 1910. Yearly music scholarship assistance. The Schubert Club Chorus, one of the many activities of this organization; W. Raymond Randall, Director.

TURNER LIEDERTAFEL, INC. (Mixed chorus)

Membership: 36 active, 212 inactive. Robert Weber, Director. Concerts: four entertainments and concerts presented during the year in Liedertafel Hall. Weekly rehearsals. Society organized in 1890. Member of the Connecticut Saengerbund.

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THE SCHUBERT CLUB OF STAFFORD, INC. (Music appreciation group and women's chorus)

Membership: approximately 200. Programs: at least seven concerts a year in various local auditoriums; outstanding artists presented. Monthly concerts October through April. Largest musical organization in New England affiliated with The National Federation of Music Clubs; established in 1910. Yearly music scholarship assistance. The Schubert Club Chorus, one of the many activities of this organization; W. Raymond Randall, Director.

TURNER LIEBERTATZ, INC. (Mixed chorus)

Membership: 35 active, 215 inactive. Robert Weber, Director. Concerts: four entertainments and concerts presented during the year in Liebertatz Hall. Weekly rehearsals. Society organized in 1890. Member of the Connecticut Singsongband.

STAMFORD COMMUNITY CHORUS (Mixed chorus)

Sponsor: Stamford High School Music Department.

Membership: 200; High School A Cappella Choir and local townspeople. W. Raymond Randall, Director.

Concerts: oratorio during the spring season in Stamford High School Auditorium. Six weekly rehearsals prior to concert. Has been organized for three years. (The A Cappella Choir was augmented in order to be able to give Verdi's Requiem.)

CIVIC AND FRATERNAL ORGANIZATIONS

DEPARTMENT OF ADULT EDUCATION, STAMFORD PUBLIC SCHOOLS

Symphonette (Instrumental group). Group of musicians from the Stamford Symphony which had disbanded. Met in assembly hall of Adult Education Center each Monday, January to June 1944. Provided opportunity for playing in a group.

Music Appreciation (Music study course). 1944-1945. Membership: twenty to 35. Miss Ruth Butler, Instructor. First series: ten lectures. Content: instruments of the symphony orchestra, forms in music from sonata to symphony. Second series:

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 Instructor. First series: ten lectures. Content:
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 music from Sonata to symphony. Second series:

nine weeks. Opera (development up to the 19th Century, and Opera in America). Group attendance at an opera at the Metropolitan. Plans for organizing a choral group.

INSTITUTIONAL GROUPS

Courses in music (Extension courses in music appreciation).

Sponsor: Evening College, New Haven State Teachers College. Dr. Felix Guenther, Instructor. 1944-1945 (first semester), Music Appreciation; 145 enrolled. 1945 (second semester), Appreciation of the Music of the Great Masters; 157 enrolled. 1945-1946, The Development of Dance Music, College credit.

SETTLEMENTS AND COMMUNITY CENTERS

YERWOOD COMMUNITY CENTER, Sponsor

YERWOOD CENTER MALE CHORUS (Negro male chorus)

Membership: fourteen; open to all interested.
Dr. Joyce Yerwood Carwin, Director^{of Center.} Programs:
(1945) three public programs, two broadcasts, fall tour; folk songs, spirituals, hymns and old songs

high school. Opera (development in the 1930s)
Company, and other in America. Through the
as an opera at the Metropolitan. Plans for opera-
ing a school group.

INSTITUTIONAL GROUPS

Courses in music (extension courses in music appreciation)

Director: Evelyn J. Goff, New Haven, Ct. Teacher

Director: J. H. Goff, New Haven, Ct. 1934-1944

Director: J. H. Goff, New Haven, Ct. 1944-1948

Director: J. H. Goff, New Haven, Ct. 1948-1952

Director: J. H. Goff, New Haven, Ct. 1952-1956

Director: J. H. Goff, New Haven, Ct. 1956-1960

ENTERTAINMENT AND COMMUNITY GROUPS

Director: J. H. Goff, New Haven, Ct. 1960-1964

Director: J. H. Goff, New Haven, Ct. 1964-1968

Director: J. H. Goff, New Haven, Ct. 1968-1972

Director: J. H. Goff, New Haven, Ct. 1972-1976

Director: J. H. Goff, New Haven, Ct. 1976-1980

Director: J. H. Goff, New Haven, Ct. 1980-1984

typical of earlier America. Group organized in 1937, as a Little Theatre Group which did singing, dancing and dramatizations; mixed group ranged in age from fourteen to 28; number increased from 25 to 75--35 singers usually used for programs.

Many programs at churches, clubs, schools, etc. in towns of southern Connecticut, New York, and New Jersey; bigger community programs with other choral groups in neighboring communities; radio broadcasts. Last appearance of mixed group in 1944 with Paul Robeson. Increasingly hard to keep at rehearsals, particularly because of "Swing Shift" in factories.

THE ITALIAN CENTER, Sponsor

THE ITALIAN CENTER CHORUS (Mixed chorus)

Membership: thirty members of Italian Center; non-Italians invited to join chorus. Josef Furgivele of New York, Director. Biennial concerts of folkloristic and classical music (concerts given in costume, opera presentations, Christmas concerts, etc.) have been presented in Stamford High School Auditorium, a New York concert hall, the World's

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Fair, Madison Square Gardens. Weekly rehearsals.

In operation since 1939.

MISCELLANEOUS DATA

Phonograph record collection of the Ferguson Library.

Miss Mary L. Alexander, Librarian. Collection of music records begun with purchase of about \$300 worth of records in December 1944. Records taken out by adult library card holders. Lists well-publicized and displayed. Rules for borrowing. Plans for purchase of portable victrola for schools.

SUSPENDED GROUPS

THE STAMFORD SYMPHONY ORCHESTRA

Active previous to the war years.

B. SUMMARY

Of the nine different music organizations active in recent years in Stamford, five were choral clubs; they were the following: a community chorus of two hundred, a German singing society, a women's chorus which was a unit of a music appreciation club, and two community center choruses--

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In operation since 1939.

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one negro male chorus and one Italian mixed group. There was a large enrollment in three music appreciation courses offered by a state teachers college, and an interest was shown in one class sponsored by a civic organization.

Another large musical organization was a women's club which had promoted things musical in the city. One of the recent innovations in the community was the organization of a public music facility—a music record collection—at the public library.

Thus it appeared that musical activity in the city of Stamford demonstrated a predominance of interest in choral music, with attention to the music appreciation field second in importance; the establishment of a record library was an answer to the needs of a musically interested community.

NORWALK COMMUNITY CHORAL CLUB (Mixed chorus)

VII. NORWALK

Sponsor: Recreation Commission of Norwalk. Membership:

Norwalk, a city of 39,849 in Fairfield County, was the seventh city in order of population to be studied. Located on Long Island Sound it early became known for its important oyster industry. The pottery business thrived as well and the production of Dobbs hats, name tapes, tires, corsets and expansion belts progressed. Many artists,

one negro male chorus and one Italian mixed group. There was a large enrollment in three music appreciation courses offered by a state teachers college, and an interest was shown in one class sponsored by a civic organization. Another large musical organization was a women's club which had promoted things musical in the city. One of the recent innovations in the community was the organization of a public music facility--a music record collection--at the public library.

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sculptors, and writers settled in the outskirts of the city and summer colonies developed along the southern shore. An outdoor summer theater was organized and a school for girls was founded here.

A. COMMUNITY MUSIC ACTIVITIES

I INDEPENDENT GROUPS

NORWALK SYMPHONY ORCHESTRA

Sponsor: Norwalk Symphony Society. Mrs. Alfred Welles Diller, President. (Known by author to have been active in 1946 although no further information was received.)

CIVIC AND FRATERNAL ORGANIZATIONS

NORWALK COMMUNITY CHORAL CLUB (Mixed chorus)

Sponsor: Recreation Commission of Norwalk. Membership: 45. Alton L. Fraleigh, Director. Programs in Matthews Park for community gatherings; one joint concert with Community Band during the summer. Weekly rehearsals. Organized in winter of 1945-1946; group has shown steady growth.

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NORWALK COMMUNITY BAND

Sponsor: Recreation Commission of Norwalk. Membership: 47. Alton L. Fraleigh, Director. Programs presented in Matthews Park; one joint concert with Choral Club in the summer. Weekly rehearsals. Organized in 1938-1939; suspended during the War.

B. SUMMARY

According to the findings of this thesis, only three active music groups were discovered in Norwalk. Two of these organizations, a community chorus and a community band, were definitely community groups, sponsored by the Recreation Commission of Norwalk for community programs. Both of these were formed comparatively recently. A symphony orchestra, an older organization, was the other music group in the city.

With one group active in each type of musical endeavor--choral, orchestral, and band--activity seemed to have been fairly well distributed over the major areas of musical interest.

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VIII. MERIDEN

Meriden, also of New Haven County, was the eighth largest city of Connecticut studied. This city, located in the central Connecticut Valley halfway between Hartford and New Haven, has been called "The Silver City" because of the location of the International Silver Company, the largest manufacturer of silverware in the world. Of its 39,494 people, over 50 per cent were reported (in 1938) to have been either foreign born or of foreign or mixed parentage. According to the "Grand List" of 1942, Meriden ranked seventh in the state. This city has built one airport; it had no radio station nor special music hall.

A. COMMUNITY MUSIC ACTIVITIES

INDEPENDENT GROUPS

MERIDEN CHORAL CLUB (Mixed chorus)

Membership: 45-50 (associate and sustaining memberships until 1945). Lester Wheeler, Director. Program: two public concerts a year--miscellaneous programs of sacred and secular music with guest soloists (examples: cantatas, Old Folks Concert in costume); Meriden High School Auditorium. Weekly rehearsals

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October to May. Organized during depression to meet a need. War affected men's section.

MERIDEN MUSIC ASSOCIATION, INCORPORATED (Public concert series)

Membership: about 1,000 adults and 200 students, by subscription. William H. Rybeck, President (other officers and a board of thirty directors). Concerts: four or five a year; nationally-known instrumental and vocal artists, ensembles, and symphony orchestra; Meriden High School Auditorium. Organized after a few years of concerts of Civic Music Association started by N.B.C.

INDUSTRIAL AND COMMERCIAL GROUPS

INSILCO CLUB CHORUS (Mixed chorus)

Sponsor: Insilco Club of the International Silver Company. Membership: fifty employees of company. Antonio N. Parisi, Director. Programs: one concert in Meriden High School Auditorium, one program for employees at Insilco Club Hall; popular and semi-classical music. Weekly rehearsals. Suspended during War. Reorganized spring of 1945; plans for enlarging.

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Sponsor: Insico Club of the International Silver Company. Membership: fifty employees of company. Antonio N. Parisi, Director. Programs: one concert in Meriden High School Auditorium, one program for employees at Insico Club Hall; popular and semi-classical music. Weekly rehearsals. Suspended during War. Reorganized spring of 1945; plans for enlarging.

THE NEW DEPARTURE GLEE CLUB (Male chorus)

Sponsored by The New Departure Division, General Motors Corporation. Membership: 37 employees of company. Everett R. Lobb, Director. Concerts: six full concerts a year plus as many other appearances in churches, etc.; classical, semi-classical, sacred, and some popular music sung. Weekly rehearsals. Membership constant during War because New Departure was a "War Industry". Formerly joined with Bristol Glee Club New Departure, making club of about ninety members; War caused break because of transportation difficulties. Became member of Associated Male Choruses of America in fall of 1946.

THE NEW DEPARTURE GIRLS CHORUS (Girls' glee club)

Sponsor: The New Departure Division, General Motors Corporation. Membership: 26 employees of company. Everett R. Lobb, Director. Programs: music similar in type to that of The New Departure Glee Club, three-part singing; appearance at Newington Hospital. Organized in March 1944.

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CUNO CHORUS (Male chorus with soloist)

Sponsor: The Cuno Engineering Company. Membership: 35 employees of company plus soloist. Christian Fox, Director. Concerts: about ten a year for various conventions and clubs; two public concerts in Meriden High School Auditorium; classical and semi-classical music, hymns, a few popular numbers. Weekly rehearsals. Organized September 1943 on informal scale to sing at company parties. No one on three to eleven shift eligible.

THE CONTELCO GRENADIERS (Male quartet)

Sponsor: The Connecticut Telephone Company. Membership: four company employees. Charles Johnson, Director. Broadcasts over nearby radio stations.

CIVIC AND FRATERNAL ORGANIZATIONS

Lecture-recitals (Music appreciation class)

Sponsor: The Young Women's Christian Association. Leo Rewinski, Pianist and Lecturer. 100 subscribers (limited to members of the Y.W.C.A.). Six Sunday afternoon concerts (second Sunday of the month)

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Sponsor: The Young Women's Christian Association.

Leo Rawinski, Pianist and Lecturer. 100 subscribers

Limited to members of the Y.W.C.A.). Six Sunday

afternoon concerts (second Sunday of the month) at

at Y.W.C.A. November through April 1944-1945.

Lectures with piano illustration; composers such as Bach and Beethoven discussed and works played.

THE WOMAN'S CLUB CHORUS (Women's chorus)

Sponsor: The Meriden Woman's Club. Membership: twenty to thirty members of the Club. Mrs. Lucille Van Antwerp, Director. Programs: two planned for year 1946-1947; plans for participating in State Choral Festival of Women's Clubs in spring of 1947; formerly gave short programs for club meetings and guest nights. Semi-classical music. Weekly meetings October to Christmas; weekly meetings before next program. Existed 1941-1943 and sporodically before that; inactive 1943-1946 because of war work and lack of interest; reorganized fall of 1946.

Concerts (vocal and instrumental)

Sponsor: The Meriden Woman's Club. Membership: 400. Concerts: one or two a year for members and their guests. Classical and semi-classical music presented by local or out-of-town artists (ex. harpist, singers, pianists, other instrumentalists).

INSTITUTIONAL ORGANIZATIONS

NURSES GLEE CLUB (Women's chorus)

Sponsor: The Meriden Hospital School of Nursing.

Membership: 25 to forty members of classes of School of Nursing. Antonio N. Parisi, Director. Programs: singing for Capping exercises, Christmas morning for patients in hospital, Easter morning for patients, Graduation; popular, semi-classical, sacred music. All members of first year class belonged (about twenty to 25); for graduation, all in graduating class joined group. Formerly had concerts at All Saints Parish House. Rehearsals once a week.

Music Appreciation Course

Sponsor: The Teachers College of Connecticut, New Britain. Membership: no information. Mrs. Lucille Van Antwerp, Instructor. Extension course in music appreciation for credit at Teachers College given in home of Mrs. Van Antwerp during early part of 1946.

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 Membership: 25 to forty members of classes of School
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 singing for Gaping exercises, Christmas morning for
 patients in hospital, Easter morning for patients,
 Graduation; popular, semi-classical, sacred music.
 All members of first year class belonged about twenty
 to 25; for graduation, all in graduating class joined
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 home of Mrs. Van Antwerp during early part of 1946.

CHURCH GROUPS

TEMPLE CHORUS (Mixed chorus) (local musicians' group)

Sponsor: The Synagogue. Membership: about twenty (1944-1945). Joseph B. Zellman, Director. Concerts: various outside programs in town, one at Bradley Field, and joint concert with other choirs at Festival. Jewish music; much a cappella. Lecture-recitals (Music appreciation course)

Sponsor: The Girls' Department of the First Congregational Church. Membership: 200, by subscription.

Leo Rewinski, Pianist and Lecturer. Programs: six successive Mondays beginning April 22, 1946, in Smith Memorial Room of First Congregational Church; piano compositions of composers Chopin, Brahms, Scriabin, Debussy, Liszt discussed and played.

Organ recitals. First Congregational Church.

Edward Broadhead, Organist. Monthly recitals on Sunday afternoons during October to May 1945-1947. Sacred and classical music.

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Edward Broadhead, Organist. Monthly recitals on
Sunday afternoons during October to May 1945-1947.
Sacred and classical music.

ARTISTS GROUPS

Meriden Music Club (Professional musicians' group)

Membership: thirteen professional musicians. Programs: once a month at members' homes; each artist had opportunity to perform each time; classical music, usually concert material in preparation for public presentation; all members were singers or instrumentalists of outstanding ability. Organized several years ago by Lawrence Southwick.

MISCELLANEOUS GROUPS

Music Appreciation classes (Music study groups)

Membership: three classes (two classes included 26 women). Mrs. Lucille Van Antwerp, Instructor.

Weekly meetings during one season for study by lecture and recordings, of symphonies and operas (one group) and the structure of music as found in the Sonata, Concerto, and Symphony, 1944-1945.

THE GERANIUMS (Mixed instrumental ensemble)

Amateur ensemble composed of ten professional people interested in music--pianists, violinists, clarinet-

ARTISTS GROUPS

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THE GERANIUMS (Mixed instrumental ensemble)

Amateur ensemble composed of ten professional people interested in music--pianists, violinists, clarinet-

ist, violist, cellist, flutist. Weekly informal meetings at homes of members. Classical music.

Occasional public appearances as at Bradley Home for the Aged, graduation exercises at Meriden Hospital School of Nursing.

MUSIC FESTIVAL (Mixed choruses and guest artists)

Concert sponsored by The Charity Club, November 1945.

Each chorus and soloist presented one group of sacred and secular music. Meriden High School

Chorus, Cuno Chorus, Meriden Choral Club, and The New Departure Glee Club participated in addition to local pianist and a baritone from out-of-town.

Meriden High School Auditorium.

MERIDEN TRIO (Instrumental group)

Membership: three local artists of Meriden Music Club--cellist, violinist, pianist. Appeared on various local club programs; also at the Veterans' Hospital and at Fiftieth Anniversary celebration of local organist.

The two instrumental groups were small, both

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Membership: three local artists of Meriden Music Club--cellist, violinist, pianist. Appeared on various local club programs; also at the Veterans' Hospital and at Fifth Anniversary celebration of local organization.

SUSPENDED GROUPS

CHANDLER-EVANS CHORAL GROUP (Mixed chorus)

Sponsor: The Chandler-Evans Corporation. Membership: 26 employees of company. Mrs. Madeleine Horton Schmidt, Director. Concerts: one at Grange, year 1944-1945; semi-classical and classical pieces. Organized spring of 1944. Disbanded; company moved out of town at end of 1945.

B. SUMMARY

Meriden with nineteen different groups organized for musical activity showed the definite attention of its citizens toward music in recent years.

The majority of musical groups were choral clubs--ten in all. Three of these were mixed choruses, three were male choruses, three were women's organizations, and one was a festival which included four of these groups. Five choral clubs were sponsored by industrial concerns, one by a civic club, one by a church, and one by the hospital, and one was an independent chorus for members of the community as a whole.

The two instrumental groups were small, both

SUSPENDED GROUPS

CHAMBLER-LEWIS CHORAL GROUP (Mixed choruses)

Sponsor: The Chamblister-Leewis Corporation. Membership:

85 employees of company. Mrs. Madeline Horton

Schmidt, Director. Concerts: one at Grange, year

1941-1942; semi-classical and classical pieces.

Organized spring of 1941. Disbanded; company moved

out of town at end of 1942.

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informally organized. Of the five music appreciation groups, two were study courses for small groups (three different classes were organized within one of these courses), two were piano lecture-recital courses, and one was an informal artists group for professional musicians. One church-sponsored organ recital series and one general concert series, a community project, were the other groups which contributed to the musical offerings of the city.

Thus, Meriden has been shown to have been a musically active city with groups in all of the outlined types of sponsoring organizations except the community center and music school which Meriden did not have. Greater interest of the adult population was found to have been centered in singing organizations.

GENERAL SUMMARY

The following facts were discovered upon analysis of the material collected about the eight large cities of Connecticut.

1. Broadcasting stations were located in six cities; plans had been formulated for the establishment of one in another city.

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GENERAL SUMMARY

The following facts were discovered upon analysis of the material collected about the eight large cities of Connecticut.

1. Broadcasting stations were located in six cities; plans had been formulated for the establishment of one in another city.

2. Each city except one possessed a large concert auditorium in which were presented programs by local musical groups and by visiting artists.
3. Concert series of outside artists were managed in five cities.
4. Choral groups were the most numerous of all types of groups in six cities and predominated the musical activity of those cities.
5. Choral clubs existed in all cities.
6. There were few symphony orchestras. The four described were located in three different cities, one city having had two. Several other cities had had symphony orchestras prior to the War. Although these had been very active at one time, there was discovered no plan for reorganization.
7. Many national singing groups had been organized. Four Swedish singing groups, two German clubs, three Lithuanian choirs, one Russian choir, and one Italian chorus were active.
8. Two negro groups and one Jewish choral club had been organized. One inter-racial choral club had been active prior to the War.
9. World War II had a definite effect upon the membership of musical groups especially upon those

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12. organizations of mixed or male membership, and particularly upon the choral clubs. Long working hours, different shifts, transportation difficulties, and depletion of male singers for service in the Armed Forces made group activities impossible. In many cases the groups suspended activities; in other cases activities continued with fewer members. In a few cases, the glee clubs carried on because men in those industries were deferred because of employment in "essential industry". Most of the groups that had been forced to disband had formulated plans for reorganization.

10. All cities had some musical organization that was open in membership to anyone in the community with ability and interest in singing or in playing an instrument.
11. Three cities had four community-organized and community-sponsored musical groups. All of these were named "community" groups.
12. There had been a noticeable development of choruses sponsored by industries and business concerns a few years before the War.

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13. Educational institutions, schools of music, and community centers have contributed much in organizing and promoting musical groups.

14. The inauguration in Connecticut of music record libraries for public use was found in three cities.

The community musical activities of the following towns were described: (1) Greenwich, (2) Norwalk, (3) West Hartford, (4) New London, (5) Bristol, (6) West Haven, (7) Danbury, (8) Torrington, (9) Middletown, (10) Manchester, (11) Meriden, (12) Stratford, and (13) Fairfield.

1. GREENWICH

The town of Greenwich (35,300 population) the most southern town of Fairfield County, and hence of the state, has been appropriately called "The Gateway to New England". This town has grown into a residential suburb of New York City; a large percentage of the residents have become commuters to the metropolis. Several private schools for girls

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CHAPTER V

CITIES AND TOWN WITH POPULATIONS OF 20,000 TO 36,000

The next group studied was that of towns with populations of 20,000 to 36,000. Several of these towns were purely residential towns located in the suburban areas of larger cities. Some towns removed from larger cities were industrially self-sufficient and became business centers for smaller surrounding communities. Other towns were residential suburbs of larger cities and had their own industries as well.

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The town of Greenwich (35,509 population) the most southern town of Fairfield County, and hence of the state, has been appropriately called "The Gateway to New England". This town has grown into a residential suburb of New York City; a large percentage of the residents have become commuters to the metropolis. Several private schools for girls

CHAPTER V

CITIES AND TOWNS WITH POPULATIONS FROM 25,000 TO 50,000

The next group included was that of towns with populations of 25,000 to 50,000. Several of these towns were purely residential, some located in the suburban areas of larger cities. Some were removed from larger cities were industrially self-sufficient and became business centers for smaller surrounding communities. Other towns were residential suburbs of larger cities and had their own industries as well.

The following table lists the towns of the following types were included: (1) Greenwich, (2) Norwich, (3) West Hartford, (4) New London, (5) Bristol, (6) West Haven, (7) Danbury, (8) Torrington, (9) Middletown, (10) Manchester, (11) Hamden, (12) Stratford, and (13) Fairfield.

1. GREENWICH

The town of Greenwich (32,509 population) the most southern town of Fairfield County, and hence of the state, has been appropriately called "The Gateway to New England." This town has grown into a residential suburb of New York City; a large percentage of the residents have become commuters to the metropolis. Several private schools for girls

were located here. A publishing company was established in the town in addition to a few manufacturing concerns.

THE ST. CECILIA CHORAL SOCIETY (Women's chorus)

Membership: sixty. Roy Steele, Director. Concerts: two yearly in Old Greenwich. Weekly rehearsals during the season, twice a month during summer. Twenty-five years of successful work.

Music Appreciation (Music study course)

Sponsor: Department of Adult Education in co-operation with the New Haven State Teachers College. Membership: 68. Dr. Felix Guenther, Instructor. A general course covering various periods of musical composition, illustrated with piano presentations by instructor. Offered February to June 1946. Course in opera planned for fall of 1946.

2. NORWICH

Norwich (34,146), about thirty miles north of New London on the Thames River, has become the industrial center of the group of small mill towns of New London County. It offered no community music activities in the late war years. The Norwich Glee Club was a prominent male chorus in this vicinity before the War, having dis-

were located here. A publishing company was established in the town in addition to a few manufacturing concerns.

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banded in 1938; this group was affiliated with The Associated Glee Clubs of America, recently named the Associated Male Choruses of America.

3. WEST HARTFORD

West Hartford, a community of 33,766 adjoining the city of Hartford, developed into a purely residential section of Greater Hartford. The American School for the Deaf founded here was the first school of its kind in the United States. One girls' college, St. Joseph College, was located here.

COMMUNITY SING

At green in center of town each Christmas. Music: Christmas carols.

WEST HARTFORD WOMAN'S CLUB CHORUS (Women's chorus)

Sponsor: The West Hartford Woman's Club. Membership: 35, open to members of Woman's Club. Organized 1943. (Mrs. Courtice H. Berry of West Hartford, State Music Chairman of Women's Clubs.

ST. JOSEPH COLLEGE GLEE CLUB (Women's chorus)

Sponsor: St. Joseph College. Membership: 138; open to

Founded in 1936; this group was affiliated with the Association of Negro College Students, recently named the Association of Negro Colleges of America.

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COMMUNITY CLUBS

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WEST HARTFORD WOMAN'S CLUB (women's chorus)

Sponsor: The West Hartford Women's Club. Membership: 35. Open to members of women's club. Organized 1945. (Mrs. Corbice H. Berry of West Hartford, State House Chairman of Women's Clubs.)

ST. JOSEPH COLLEGE GIRLS CLUB (women's chorus)

Sponsor: St. Joseph College. Membership: 135; open to

college students with singing ability. Moshe Paranov, Director. Concerts: two a year (one operetta and one miscellaneous concert) at St. Joseph College. Weekly rehearsals.

Music Appreciation Course

Sponsor: St. Joseph College. Membership: 100, students of College and others in community. Moshe Paranov, Instructor. Content of course: instruments of the Symphony Orchestra, composers and their works. Course carried regular college credit. Weekly meetings 1945-1946.

Music record collection

Sponsor: St. Joseph College. Library contained forty to fifty records of instrumental and vocal music and a portable recorder; all material available to students and faculty.

WILLIAM HALL NIGHT SCHOOL ORCHESTRA

Membership: forty. Suspended for the duration.

COMMUNITY FESTIVAL (Church choir festival)

Suspended.

4. NEW LONDON

New London, located in the southeastern section of the state in New London County, had a population of 30, 456. Its situation on Long Island Sound at the mouth of the Thames River has made it a seaport. Here were founded The Coast Guard Academy and Connecticut College for Women.

NEW LONDON ORATORIO SOCIETY (Mixed chorus)

Active membership: 150; interested singers in community and environs. Associate membership also. Allen B. Lambdin, Director. Concerts: one at Christmas (The Messiah) and others; presented in Palmer Auditorium of Connecticut College. Guest soloists (Guerney, Tentoni, Leslie, Steber, etc.) and orchestra composed of members of community augmented by several of Coast Guard Band. Weekly rehearsals. Major works of choral repertory studied. Organized in 1933. Suspended temporarily (1943-1945) during the War.

MEN'S CHORUS OF NEW LONDON (Male chorus)

Membership: thirty; voice quality and musical knowledge. George Schofield, Director. Concerts: five yearly in New

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MEN'S CHORUS OF NEW LONDON (Male chorus)

Membership: thirty; voice quality and musical knowledge. George Schofield, Director. Concerts: five yearly in New

London. Music: Russian, early English and religious music and a few choruses from current musical hits. Weekly rehearsals October through June. Choral program with Connecticut College 1945-1946. Memorial concert in December 1945.

YOUNG WOMEN'S CHRISTIAN ASSOCIATION CHORUS (Women's chorus)

Sponsor: Young Women's Christian Association. Membership: 25; good voice, ability in musical sight-reading, interest, regular attendance. Miss Grace Leslie, Director. Concerts: three a year in churches and auditoriums. Music: sacred and secular of better type. Weekly rehearsals. Christmas carol service, concert with Men's Club of New London.

D'Indy's cantata Mary Magdalene presented in 1945. Organized in December 1942.

PALESTRINA SOCIETY OF CONNECTICUT COLLEGE (Women's chorus)

Sponsor: Connecticut College for Women. Membership: twenty (purposely kept small); members of community as well as college students and faculty. Paul F. Laubenstein, Director. Presentations in College Chapel in form of vesper service, with organist and guest soloist; madrigal style. Type of music: music of the period of Palestrina, especially polyphonic masses. It was noted that it was one of the

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PALESTINE SOCIETY OF CONNECTICUT COLLEGE (women's chorus)
Sponsor: Connecticut College for Women. Membership: twenty (purposely kept small); members of community as well as college students and faculty. Paul F. Lashenstain, Director. Presentations in College Chapel in form of vesper service, with organist and guest soloist; wedding style. Type of music: music of the period of Palestine, especially polyphonic masses. It was noted that it was one of the

few organizations of its type in the country. Weekly rehearsals. Grew out of New London Oratorio Society.

Masterpieces of Music (Extension course)

Sponsor: Connecticut College for Women. Arthur W. Quimby, Instructor. Given during winter. Records used extensively.

NEW LONDON SYMPHONY ORCHESTRA

Membership: approximately fifty; for the most part, adults of New London and other towns who had been taking instrumental lessons. Victor Norman, Director. Concerts: two a year in a local high school auditorium. Classical music. Organized by Mr. Norman within last year or two. Opportunity for private pupils to play together.

5. BRISTOL

Bristol, a town of 30,167, was founded in the western part of Hartford County. It developed into a typical industrial town, clocks and ball bearings having become the essential products.

THE NEW DEPARTURE GLEE CLUB (Male chorus)

Sponsor: The New Departure Division, General Motors Corporation. Membership: 52; eligible by vote of Membership

few organizations of its type in the country. Weekly rehearsals. Grew out of New London Chorus Society.

Masterpieces of Music (extension course)

Sponsor: Connecticut College for Women. Arthur W. Quincy, Instructor. Given during winter. Records used extensively.

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Membership: approximately fifty; for the most part, adults of New London and other towns who had been taking instrumental lessons. Victor Norman, Director. Concerts: two a year in a local high school auditorium. Classical music. Organized by Mr. Norman within last year or two. Opportunity for private pupils to play together.

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Bristol, a town of 30,000, was founded in the western part of Hartford County. It developed into a typical industrial town, clocks and ball bearings having become the essential products.

THE NEW DEPARTURE GLEE CLUB (male chorus)

Sponsor: The New Departure Division, General Motors Corporation. Membership: 25; eligible by vote of Membership

Committee following test of applicant's singing ability. Matthew C. Wagner, Director. Programs: five or six a season for local and out-of-town organizations; secular music. Weekly rehearsals except during summer. Member of The Associated Male Choruses of America. Organized about 1937. Temporary suspension due to war conditions.

6. WEST HAVEN

West Haven, a town of 30,021, was located in a suburban area of the city of New Haven. The only musical group discovered here was a women's choral club sponsored by The West Haven Woman's Club.

7. DANBURY

Danbury, a town of 27,921 people, located in southwestern Connecticut in Fairfield County near the New York border, has been called "The Hat City of the World". This industrial town became the shopping center for many neighboring rural towns and villages as well as a residential area of Greater New York. The Danbury State Teachers College, third largest institution of its kind in the state, offered the only opportunity for higher education in western Connecticut.

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 area of Greater New York. The Danbury State Teachers College,
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 the only opportunity for higher education in western
 Connecticut.

THE AFTERNOON MUSICAL SOCIETY (Music study group)

MEMBERSHIP: forty Active, ten Student, unlimited Associate--about sixty in all; anyone interested in music. Mrs. John C. Downs, President. Programs: reports and performances of soloists based upon certain themes (history, musicians, countries). Meetings once a month November to May. One open meeting yearly for special program (Hawaiian music--guitarist, soloist and dancer in 1945). Affiliated with National Federation of Music Clubs and with State Federation of Women's Clubs. Celebrated fiftieth anniversary in 1945.

DANBURY WOMEN'S CHORAL CLUB (Women's chorus)

Membership: 28 to thirty. Roy Steele, Director. Informal program of light classical music presented for friends and interested members of the community; two in 1945-1946. Weekly rehearsals November-April. Organized twelve to fifteen years ago; suspended for a year during War. Reorganized in fall of 1945.

DANBURY MUSIC CENTRE (Professional concert series)

Membership: about 800 subscribers. Donald Tweedy, Honorary President. Concerts: four a year in Danbury High School Auditorium. Vocal and instrumental soloists and symphonic

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 President. Concerts: four a year in Danbury High School
 Auditorium. Vocal and instrumental soloists and symphonic

ensemble (ex. Brailowsky, Tod Duncan, Symphonic Ensemble.).
Organized twelve years ago.

Course in Music (Extension course)

Sponsor: Danbury State Teachers College. Offered during
1943-1944.

DANBURY CHORAL SOCIETY (Mixed chorus)

Membership: thirty to forty interested members of community
and of Danbury State Teachers College. Mrs. Ruth P.
deVillafraanca, Director. Classical music, cantatas.

Concerts: plans formed for one annual concert in Danbury
State Teachers College Auditorium. Organized fall of 1946.

KNIGHTS OF COLUMBUS GLEE CLUB (Male chorus)

Danbury Chapter, Knights of Columbus. Membership: members
of organization. Mr. Eriquezzo, Director. Concerts:
light classical and popular music.

CHURCH CHOIR CONCERTS (Mixed chorus)

Congregational Church Choir augmented by a church choir of
Carmel, New York. Donald Comrie, Director and Organist.

The Messiah presented in church auditorium on Sunday after-
noon of Christmas week, 1946. Plans for giving Brahms'

ensemble (ex. Frailovsky, Ted Hansen, Symphonic Ensemble).

Organized twelve years ago.

Course in Music (Extended course)

Sponsor: Danbury State Teachers College. Offered during

1943-1944.

DANBURY CHORAL SOCIETY (Mixed chorus)

Membership: thirty to forty interested members of community

and of Danbury State Teachers College. Mrs. Ruth W.

Devilbance, Director. Classical music, cantatas.

Concerts: plans formed for one annual concert in Danbury

State Teachers College Auditorium. Organized fall of 1940.

KNIGHTS OF COLUMBUS Glee Club (Male chorus)

Danbury Chapter, Knights of Columbus. Membership: members

of organization. Mr. Triguera, Director. Concerts:

light classical and popular music.

CHURCH CHOIR CONCERTS (Mixed chorus)

Constitutional Church Choir augmented by a church choir of

Canterbury, New York. Donald Combs, Director and Organist.

The Festival presented in church auditorium on Sunday after-

noon of Christmas week, 1940. Plans for giving Festival

Requiem in the spring.

SUPPLEMENTARY DATA

KIWANIS STARLET SHOW (Musical contest)

Sponsor: Kiwanis Club of Danbury. Annual show presented in Danbury High School Auditorium in the spring.

Participants: children and young people of town.

Prize given for best performance of each ^{of} two age

groups. Popular and semi-classical vocal and instrumental music.

8. TORRINGTON

Torrington, located in Litchfield County in the northwestern section of the state, had a population of 26,988. This community because of its industry became one of the brass towns of the Naugatuck Valley. No schools for higher education had been established here.

TORRINGTON MUSIC CLUB (Mixed music study club)

Membership: 200 at peak; open to musicians and those interested in music and in promoting musical activities in

Region in the spring.

SUPPLEMENTARY DATA

KIWAHIA STANLEY SHOW (Musical contest)

Sponsor: Kiwahia Club of Danbury. Annual show presented in Danbury High School Auditorium in the spring. Participants: children and young people of town. Prize given for best performance of each two age groups. Popular and semi-classical vocal and instrumental music.

6. TORRINGTON

Torrington, located in Litchfield County in the northwestern section of the state, had a population of 25,988. This community because of its industry became one of the brass towns of the Housatonic Valley. No schools for higher education had been established here.

TORRINGTON MUSIC CLUB (Mixed male study club)

Membership: 800 at peak; open to musicians and those interested in music and in promoting musical activities in

the town. Mrs. Robert White, President. Monthly meetings September to May. Programs: varied informal programs of vocal and instrumental music and reports presented by members at their homes; Christmas program at local church. Sponsored noteworthy music programs: Festival Chorus, Easter Concert, concerts by renowned artists. Participated in Connecticut Tercentenary Chorus and Music Festival at Yale Bowl. Organized in 1897.

GERMANIA SINGING SOCIETY, INC. (Mixed chorus)

Membership: 65 (forty women and 25 men); interest and fair ability in singing. Willie Wehrle, Director. Programs: one yearly at local hall; also state travel with Saengerbund. German-American music, presented by mixed group, women's group and men's group. Weekly meetings. Organized more than thirteen years ago. Member of Saengerbund.

TORRINGTON MEN'S CHORAL CLUB (Male chorus)

Membership: 55; interest plus talent, ability to carry a part, voice test. G. Loring Burwell, Director. Concerts: two yearly; have been presented in Torrington, Litchfield, and Winsted High Schools. Music: classical and light, seasonal. Ten to twelve weekly rehearsals before concerts. Organized in 1934. Member of New England Music Clubs and

the town. Mrs. Robert White, President. Monthly meetings
 September to May. Programs: varied informal program of
 vocal and instrumental music and reports presented by
 members at their homes; Christmas program at local church.
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 bund. German-American music, presented by mixed group,
 women's group and men's group. Weekly meetings. Organized
 more than thirteen years ago. Member of Sangbund.

TORRINGTON MEN'S Glee Club (Male chorus)

Membership: 25; interest and talent, ability to carry a
 part, voice test. O. Worthington, Director. Concerts:
 two yearly; have been presented in Torrington, Litchfield,
 and Winsted High Schools. Music: classical and light,
 seasonal. Ten to twelve weekly rehearsals before concerts.
 Organized in 1934. Member of New England Music Clubs and

Associated Male Choruses of America.

TORRINGTON WOMEN'S CHORUS (Women's chorus)

Membership: 45; good singing voice, ability to read a part, faithful attendance. Sidney French, Director. Concerts: **one** during 1945-1946 in Torrington High School. Music: varied, high type. Weekly meetings. Organized about three years ago.

TORRINGTON SYMPHONY SOCIETY (Orchestra)

No sponsor; manufacturers contributed publicity for first concert. Membership: 35; fair playing ability, current study if possible. Walter Lehmann, Director. Concerts: three yearly in Torrington High School. Music: one complete symphony plus several lighter works. Organized to use profits for scholarships. Joint concert with Germania Society in 1945.

TORRINGTON MUSIC APPRECIATION CLASS (Music appreciation group)

Private club but included in report to National Federation of Music Clubs. Membership: twenty; interest in music. Miss Minnie Marsh, Director. Programs bi-weekly November to May. Content: music history, current events, analysis

Associated Male Chorus of America.

TORRINGTON WOMEN'S CHORUS (Women's chorus)

Membership: 42; good singing voice, ability to read a part.
Frequent attendance. Sidney French, Director. Concerts:
one during 1945-1946 in Torrington High School. Music:
varied, high type. Weekly meetings. Organized about three
years ago.

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No sponsor; manufacturers contributed publicity for first
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group)

Private club but included in report to National Federation
of Music Clubs. Membership: twenty; interest in music.
Miss Minnie Marsh, Director. Programs bi-weekly November
to May. Content: music history, current events, analysis

of musical form, opera. Composers' works represented by instrumentalists and vocalists. Established about six years ago.

Course in Orchestration (Music study group)

Sponsor: Department of Adult Education, Torrington Board of Education. 1944-1945. No information.

9. MIDDLETOWN

Even though it was a small industrial community located in the center of the state on the Connecticut River, Middletown (26,495) became the largest town of Middlesex County and hence its major shopping center. Wesleyan University, the well-known men's school, has made an important contribution to the cultural life of the community. Typewriters and rubber goods became the predominant manufactured products of the district.

THE WESLEYAN GLEE CLUB, composed of students of the college, was one of the outstanding choral organizations of the state. This was suspended for the duration. A Christmas chapel service was held yearly in addition to programs given in various towns throughout the state.

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instrumentalists and vocalists. Established about six
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Course in Orchestration (Music Study Group)

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programs given in various towns throughout the state.

Wesleyan University also used to sponsor a concert series yearly. Such artists as Harold Bauer, the Barrère Woodwind Ensemble, and Hugo Wolf gave evening concerts for the public, and afternoon lectures and performances for students.

The Russell Library had a collection of classical recordings for circulation.

Membership in the various church choirs was found to be the only opportunity for group music participation by adults of the community. No large community music organizations as such were discovered to have existed.

A choral society of about 75 members, sponsored by the Middletown Branch of the Julius Hartt School of Music, was active for a number of years before the War. The group presented annual musicals in the town.

10. MANCHESTER

Manchester with a population of 23,799, located at the eastern edge of Hartford County, became a silk manufacturing town and thus was known as "The Silk City". Manchester was far enough removed from Hartford to have its own music groups.

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The Russell Library had a collection of classical recordings for circulation.

Membership in the various church choirs was found to be the only opportunity for group music participation by adults of the community. No large community music organizations as such were discovered to have existed.

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10. MANCHESTER

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THE BEETHOVEN GLEE CLUB (Male chorus)

Membership: 28-35. Frederic E. Werner, Director. Concerts: six to ten annually; secular and sacred music; presented throughout the state. Weekly rehearsals September to June. Organized in 1925. Member: The Associated Male Choruses of America.

THE G CLEF CLUB (Women's chorus)

Membership: thirty to forty. G. Albert Pearson, Director. Concerts six to ten a year throughout the state--annual concert at Avery Memorial, Hartford; programs of secular and sacred music. Weekly rehearsals September to June. Organized in 1927. Has toured all New England states and south through Pennsylvania.

CIVIC MUSIC ASSOCIATION (Public concert series)

Six concerts annually. No further information.

11. HAMDEN

Because Hamden (23,375) was a residential section of New Haven, the musically interested members of the community became active in the various musical groups of New Haven. No community-organized type of musical activity

THE NEW YORK PUBLIC LIBRARY

ASTOR LENOX TILDEN FOUNDATION

CONCERTS: 22-23, Frederic M. Brown, Director, Con-

certs: 24-25, Frederic M. Brown, Director, Con-

certs: 26-27, Frederic M. Brown, Director, Con-

certs: 28-29, Frederic M. Brown, Director, Con-

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concerts: 34-35, Frederic M. Brown, Director, Con-

concerts: 36-37, Frederic M. Brown, Director, Con-

concerts: 38-39, Frederic M. Brown, Director, Con-

concerts: 40-41, Frederic M. Brown, Director, Con-

concerts: 42-43, Frederic M. Brown, Director, Con-

concerts: 44-45, Frederic M. Brown, Director, Con-

concerts: 46-47, Frederic M. Brown, Director, Con-

concerts: 48-49, Frederic M. Brown, Director, Con-

concerts: 50-51, Frederic M. Brown, Director, Con-

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was found in existence. A choral club which was a branch of the local Woman's Club appeared to be the only group music activity in Hamden outside of the choirs in the churches.

WHITNEYVILLE WOMAN'S CLUB CHORUS (Women's chorus)

Sponsor: The Whitneyville Woman's Club. Membership: 28 members of the club interested in the activity able to attend all rehearsals and to read music. Mrs. Edmund F. Male, Director. Programs: performances about twice a year for Woman's Club at meetings, at State Conventions, Christmas Carol programs, several for local charitable organizations; classical and semi-classical music presented. Rehearsals twice a month and extra ones when needed. Organized about nine years ago. Active during the War.

12. STRATFORD

13. FAIRFIELD

Stratford (22,580) and Fairfield (21,135) both of Fairfield County have been considered together because they were residential suburbs of Bridgeport--Stratford located east and north of Bridgeport and Fairfield west and south, both on Long Island Sound. Although the Sikorsky Airplane Plant was established in Stratford and several other well-

was found in existence. A church club which was a branch of the local women's club appeared to be the only group music activity in Hamden outside of the choir in the churches.

WHITNEYVILLE WOMAN'S CLUB CHORUS (Women's chorus)

Spencer: The Whitneyville Women's Club. Membership: 25 members of the club interested in the activity able to attend all rehearsals and to read music. Mrs. Edmund F. Hale, Director. Program: performances about twice a year for Women's Club of meetings, at State Conventions, Christmas Carol programs, several for local charitable organizations; classical and semi-classical music presented. Rehearsals twice a month and extra ones when needed. Organized about nine years ago. Active during the war.

12. STAFFORD

13. FAIRFIELD

Stafford (22,550) and Fairfield (21,152) both of Fairfield County have been considered together because they were residential suburbs of Bridgeport--Stafford located east and north of Bridgeport and Fairfield west and south, both on Long Island Sound. Although the Library of Congress was established in Stafford and several other well-

known manufacturing companies were located in Fairfield, comparatively few of the inhabitants of these towns were employed in the industries. Stratfield, a section of Fairfield, has been included in the discussion.

CHANCE-VOUGHT MALE CHORUS

Sponsor: Chance-Vought Club of Chance-Vought Aircraft Company. Membership: thirty employees of company. H. Sisson, Director. Programs: twenty radio programs and concerts. Weekly rehearsals. Organized in 1935 in East Hartford; suspended in 1938 because of transfer of company to Stratford; reorganized in 1944 at Stratford.

History of the Opera (Music study course)

Sponsor: New Haven State Teachers College (Extension course in Stratford). Enrollment: 67. Dr. Felix Guenther, Instructor. Extension course offered February to June 1946.

FAIRFIELD COMMUNITY CHORUS (Mixed chorus)

Sponsor: Fairfield Recreation Board. Membership: eighty to 100. John A. Zelle, Director. Concerts: two public performances yearly, one at Christmas and one at Easter. Average attendance 500. Weekly rehearsals. Organized in

known manufacturing companies were located in Fairfield, comparatively few of the inhabitants of these towns were employed in the industries. Fairfield, a section of Fairfield, has been included in the discussion.

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1940. Albert B. Earl, first director. Attempt to revive chorus in 1946; reorganized.

STRATFIELD MEN'S CLUB CHORUS (Male chorus)

Sponsor: Stratfield Men's Club. Membership: 25. John A. Zelle, Director. Programs: six yearly for monthly meetings of Men's Club and other organizations. Music: simple folk songs and "Barber Shop"; Male Quartet numbers; plans for presenting light classical and sacred compositions. Weekly meetings except during summer. Organized in November 1945. Started as male quartet; membership increased.

SUMMARY

Having surveyed the data presented it appeared that those cities or towns, in the group 20,000 to 36,000 population, which were located farther from large cities offered more community music study opportunities for people after the high school years than those which were located near large cities and were also residential sections for those cities. Musical independence in choral and instrumental groups resulted in those communities which were industrially independent as well. Often those towns became centers of rural areas and smaller communities joined in the music activities of those towns as was no-

1940. Albert B. Earl, first director. Attempt to revive chorus in 1946; reorganized.

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Also it was concluded that the presence of a college or a university in a city or town encouraged a cultural development in the music field, having added to the number of music groups, or in many cases having sponsored music organizations open to members of the community.

Every city or town that had any community music activity was found to have had at least one choral group; in five cases this was the only community music activity, in four communities the majority were choral clubs, and in two places half the number of group music organizations were choral groups.

Whether a town were a "residential" town or an "industrial" town seemed to prove whether a town were self-sufficient musically; the size of the town evidently had no significance.

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CHAPTER VI

TOWNS WITH POPULATIONS OF LESS THAN 20,000

Information gathered from the towns of populations less than 20,000 was of a miscellaneous character including choral clubs, a few orchestras and occasional informal music groups. Very few activities were found in this group that were different from the ones described in the larger towns and cities of the state.

In the towns of 5,000 people or less, the chief opportunity for group musical activity was the church choir. In a great many of these communities people lived on small farms scattered over rural areas; thus their opportunities for organizing community music activities were curtailed. The few towns that were residential sections of larger towns usually contributed to the music activities of the neighboring town.

In this chapter a few unique and interesting organized music activities were chosen for presentation.

THE MIGRANT TOBACCO WORKERS

For the last five or six summers, groups of southern negroes and Jamaicans have come to Connecticut to

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THE MICHIGAN TOWN AND COUNTRY

For the last five or six summers, groups of southern negroes and Jamaicans have come to Connecticut to

work on the tobacco farms of the Connecticut Valley region. These migrant workers have been brought to this section by the Shade Tobacco Growers Agricultural Association, recruited by the War Food Administration. About 3,000 men between the ages of eighteen and fifty were placed in 25 centers in this district, about 2,500 of them having been located in seven centers, the largest number in the town of Windsor. All were engaged to work for three months during the summer, from June to September. In 1944 about 650 remained during the winter months to work in the tobacco warehouses; the others returned to Jamaica, or went to Florida and various places in the South to work on other crops.

The Connecticut Council of Churches contributed to this undertaking by organizing recreational and educational activities and religious services for the men in 26 of these summer camps, namely those located in the following towns: Bloomfield, Glastonbury, Granby, East Granby, East Hartford, Hazardville, Manchester, Simsbury, Suffield, West Suffield, Windsor, and East Windsor.

An important part of the program sponsored by the Connecticut Council of Churches was group singing. In the summer of 1944 a music director and two assistants were employed; in 1945 another assistant was added. These men

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The Connecticut Council of Churches continued to this undertaking by organizing recreational and educational activities and religious services for the men in 25 of these summer camps, namely those located in the following towns: Bloomfield, Glastonbury, Granby, East Granby, East Hartford, Hazardville, Manchester, Simsbury, Southington, West Suffield, Windsor, and East Windsor.

An important part of the program sponsored by the Connecticut Council of Churches was group singing. In the summer of 1944 a music director and two assistants were employed; in 1945 another assistant was added. These men

conducted group singing for all residents of dormitories (twenty to 160 in each). They developed sixteen glee clubs and organized quartets and octets. The groups helped in religious services, gave eight weekly half-hour radio broadcasts, sang in churches and before various organizations, 28 engagements having been filled by the choral groups in 1944. All glee clubs (275 voices) joined at the end of the summer of 1945 in presenting one large concert on the Portico of the Hartford Times Building; this "Portico Sing" which was broadcast was the third annual event of its kind to have been presented in Hartford. During the year 1944-1945 two concerts were presented in Hartford, one at Christmas and one at Easter; the group of 850 was composed of 600 tobacco workers who remained in the vicinity and 250 residents of Connecticut.

Negro spirituals and hymns of the Church of England were the predominant types of music sung by the tobacco workers; classical and semi-classical compositions including sacred and patriotic music also were learned. The best singing groups proved to be those composed of southern negroes.

This well-planned worthwhile musical program continued during the summer of 1946 and plans have been made for the season following.

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 (twenty to 100 in each). They developed sixteen all-choral
 and organized quartets and sextets. The groups helped in
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 casts, sang in churches and before various organizations. 23
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 for the season following.

THE TRI-COUNTY CHORUS

From seventy to eighty members of the country church choirs of the six communities of Colchester, Columbia, Westchester, Marlboro, Hebron, and Gilead joined to form a chorus which became known as the "Tri-County Chorus" because of the location of these towns in three counties--Hartford, Tolland, and Windham. This group was organized about fifteen years ago by Mr. Elmer Thienes who also became the first director. Two concerts a year of sacred and secular music of good quality were presented in the various churches, more often in Colchester and Columbia because the churches of these towns were larger. For five weeks before a concert two rehearsals a week were held by each church choir, one independent rehearsal directed by the individual choir leader and one joint rehearsal of all choirs. Transportation difficulties due to the War caused the group to suspend activities for a few years; since the end of the War the group has resumed its annual Christmas concert.

SYMPHONIC HOUR

During 1942, 1943, and 1944 a group of about twenty musicians met each month at "Bronsonhurst", the home of one of the members of Naugatuck, for a "Symphonic Hour".

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During 1942, 1943, and 1944 a group of about twenty musicians met each month at "Symphonhour", the home of one of the members of Marlboro, for a "Symphonic Hour".

During the evening a planned program of recorded music was presented. Attractively illustrated programs carried the names of the compositions to be played for the concert which included miscellaneous orchestral and vocal pieces of classical and semi-classical style such as opera arias, overtures, ballet music, symphonies, musical comedy selections and whole comic operas such as H.M.S. Pinafore.

The Connecticut State Federation of Music Clubs listed in its membership thirty-five member organizations of which twelve were musical clubs and twenty-three were senior clubs, and twenty-five junior organizations; the State Federation was a part of the larger National Federation of Music Clubs. Fifteen women's choral clubs were promoted by women's clubs, members of the Connecticut State Federation of Women's Clubs, Incorporated, which was affiliated with the National Federation.

THE ASSOCIATED MALE CHORUSES OF AMERICA, INCORPORATED

The Associated Male Choruses of America, Incorporated was organized to promote male singing in the United States. It was first called The Associated Male Clubs of America. From an association of 25 member clubs in 1907 it grew to include between 200 and 300 male choruses in 1937; a great many more groups have joined the Association

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CHAPTER VII

NATIONAL AND STATE ORGANIZATIONS

Several national and state organizations were represented by member clubs in Connecticut. Ten male choral clubs were affiliated with The Associated Male Choruses of America, Incorporated. The Connecticut State Federation of Music Clubs listed in its membership thirty-five senior organizations of which twelve were musical clubs and twenty-three were senior choirs, and twenty-five junior organizations; the State Federation was a part of the larger National Federation of Music Clubs. Fifteen women's choral clubs were promoted by women's clubs, members of the Connecticut State Federation of Women's Clubs, Incorporated, which was affiliated with the National Federation.

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since that time. The member clubs were grouped into "districts" and several districts were united to form the larger "conference" (three in the United States); officers were elected for both types of groups. All of the individual male choruses presented annual, semi-annual, or more frequent programs in their respective communities. Usually each district planned an annual massed chorus concert, and in normal times each conference sponsored a division concert at the end of two years. The Keynote printed news of the various activities of all male choruses throughout the year.

THE NATIONAL FEDERATION OF MUSIC CLUBS

The National Federation of Music Clubs has been active in all 48 states and the District of Columbia. Within its three regions—Eastern, Central, and Western—thirteen districts were organized. The Connecticut State Federation of Music Clubs belonged to the Plymouth District of the Eastern Region.

The National Federation through its numerous music clubs promoted musical activities throughout the United States. Music Clubs Magazine became its printed spokesman. It organized countless junior music clubs for high school students and juvenile music clubs for children. Each year

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it offered a national competition in piano, violin, and voice for young people between the ages of eighteen and thirty, called "Young Artist Auditions"; State, District, and National auditions were held with a prize of one thousand dollars for the winner in each group; piano and violin winners became eligible to compete for the Schubert Memorial Award. It promoted musical composition contests as well. Its war service centered upon the contribution toward an Alaska Fund, the collection of musical instruments and records for service camps, the equipment of hospital ships with kits, and activity in various nation-wide drives.

The Connecticut music clubs alone made an extensive contribution during the war years; radios, records, over 500 musical instruments, six pianos, choral music, and opera tickets were procured for members of the Armed Forces, and hours of service were given in Civil Defense, Red Cross, and bond campaigns.

The musical activities of individual clubs within their own cities included: regular meetings with planned programs of study through the presentation of vocal and instrumental music and written reports on various subjects, the performance of members before civic and fraternal organizations and over the radio, the promotion of public concert series and benefit recitals, the invitation of

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guests to open meetings of special interest, the encouragement of the musical development of student musicians, the sponsorship of junior and juvenile music clubs, the contribution of services in war work, and support of the National Federation in the offering of national music scholarships.

Most of the Connecticut musical clubs were located in cities and towns of western and southern sections of the state. Twelve active musical clubs in addition to 23 senior choirs composed the 35 senior organizations in Connecticut; these groups had promoted 25 different junior musical clubs in the state.

THE CONNECTICUT STATE FEDERATION OF WOMEN'S CLUBS, INCORPORATED

Women's choral clubs had been organized through the music committees of fifteen different women's clubs affiliated with the Connecticut State Federation of Women's Clubs, Incorporated, in turn a part of the National Federation. Each choral group was composed of from twelve to 35 members and was directed by a talented member of the club or, in a few cases, by an outside paid director. Many of these choruses presented musical programs during the year for their respective club meetings; several had given radio broadcasts. The State Music Committee organized each year

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a State Chorus composed of members of the individual choral clubs to perform for the Fall and Spring Conventions of the State Federation. Plans had been made for the Golden Jubilee celebration in the spring of 1947 for the presentation of Mendelssohn's Hymn of Praise by the State Chorus augmented by singers of several male choruses of Hartford and New Haven.

a large number of members of the industrial and
office as well as the public and the Government of the
State of California. There has been much for the nation

in the collection in the spring of 1917 of the
State of California, and the State of California

organized by the State of California and the
State of California.

ENERGY BOND

1917

1917

CONNECTICUT CHORAL CLUBS OF THE ASSOCIATED
MALE CHORUSES OF AMERICA

<u>City</u>	<u>Name of Club</u>	<u>Director</u>
Ansonia	Naugatuck Valley Glee Club	Charles Talmadge
Bridgeport	Manufacturers Men's Chorus	George Tompkins
Bristol	New Departure Glee Club	Matthew Wagner
Hartford	The Choral Club of Hartford	Marshall Seeley
Manchester	The Beethoven Glee Club	Frederic Werner
Meriden	The New Departure Glee Club	Everett Lobb
New Haven	The New Haven Railroad Glee Club	Marshall Burwell
	The University Glee Club of New Haven	Marshall Barthol- omew
Torrington	Torrington Men's Choral Club	G. Loring Burwell
Waterbury	Mendelssohn Male Chorus	G. Loring Burwell

CONNECTICUT CHORAL CLUBS & THE ASSOCIATED

MALE CHORUSES OF AMERICA

<u>City</u>	<u>Name of Club</u>	<u>Director</u>
Ansonia	Hanging Rock Valley Glee Club	Charles Talmadge
Bridgeport	Manufacturers Men's Chorus	George Tomkins
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THE CONNECTICUT STATE FEDERATION

OF

MUSIC CLUBS

SENIOR ORGANIZATIONS (35)

<u>Name</u>	<u>Town</u>
1. The Musical Art Society	Branford
2. The Bridgeport Research Club	Bridgeport
3. The Wednesday Afternoon Musical Club	Bridgeport
4. The Afternoon Musical Society	Danbury
5. The Brahms Music Study Club	New Haven
6. The New Haven Woman's Club Chorus	New Haven
7. The St. Ambrose Music Club	New Haven
8. The Woman's Choral Society	New Haven
9. The Schubert Club of Stamford, Inc.	Stamford
10. The Torrington Music Appreciation Class	Torrington
11. The Torrington Music Club	Torrington
12. The Mattatuck Musical Art Society	Waterbury
Twenty-three Choirs	

JUNIOR ORGANIZATIONS

<u>Name</u>	<u>Town</u>
1. Junior Musical Art Society	Branford
2. Juvenile Musical Art Society	Branford

THE CONNECTICUT STATE FEDERATION

OF

MUSIC CLUBS

SENIOR ORGANIZATIONS (55)

<u>Name</u>	<u>Town</u>
1. The Musical Art Society	Stamford
2. The Bridgeport Research Club	Bridgeport
3. The Wednesday Afternoon Musical Club	Bridgeport
4. The Afternoon Musical Society	Danbury
5. The Strauss Music Study Club	New Haven
6. The New Haven Women's Club Chorus	New Haven
7. The St. Ambrose Music Club	New Haven
8. The Women's Choral Society	New Haven
9. The Schubert Club of Stamford, Inc.	Stamford
10. The Torrington Music Appreciation Class	Torrington
11. The Torrington Music Club	Torrington
12. The Westport Musical Art Society	Westport
Twenty-three Chorus	

JUNIOR ORGANIZATIONS

<u>Name</u>	<u>Town</u>
1. Junior Musical Art Society	Stamford
2. Juvenile Musical Art Society	Stamford

- | | | |
|-----|---|------------|
| 3. | Bridgeport Music Appreciation Club | Bridgeport |
| 4. | Wednesday Afternoon Junior Musical Club | Bridgeport |
| 5. | Wednesday Afternoon Juvenile Musical Club | Bridgeport |
| 6. | Musical Research Juniors | Bridgeport |
| 7. | Russian Balalaika | Bridgeport |
| 8. | Ryan Piano and Voice Group | Bridgeport |
| 9. | Young Colored Musicians | Bridgeport |
| 10. | Fairfield Junior Music Club | Fairfield |
| 11. | Meriden Junior Classics | Meriden |
| 12. | Monroe Junior Music Club | Monroe |
| 13. | St. Ambrose Junior Music Club | New Haven |
| 14. | St. Ambrose Juvenile Music Club | New Haven |
| 15. | Cappabianca Piano Club | Stamford |
| 16. | Donaldson Music Club | Stamford |
| 17. | Lyman Piano Group | Stamford |
| 18. | Stamford Junior Schubert Club | Stamford |
| 19. | Stepney Junior Musical and Choral Society | Stepney |
| 20. | Stratford Junior Music Club | Stratford |
| 21. | Stratford Juvenile Music Club | Stratford |
| 22. | John M. Williams Club | Torrington |
| 23. | Torrington Symphonette Music Club | Torrington |
| 24. | Junior Mattatuck Musical Art Society | Waterbury |
| 25. | Young Peoples Music Club of Waterbury | Waterbury |
- Several Choirs

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22. John E. Williams Club Torrington
23. Torrington Symphonette Music Club Torrington
24. Junior Mettack Musical Art Society Waterbury
25. Young Peoples Music Club of Waterbury Waterbury

Several Chords

ORGANIZATIONS OF THE CONNECTICUT STATE FEDERATION
OF WOMEN'S CLUBS WHICH HAVE SPONSORED
CLUB CHORUSES

<u>County</u>	<u>Name of Club</u>
Fairfield County	Little Club of Bridgeport Southport Woman's Club
Hartford County	Bristol Woman's Club Glastonbury Woman's Club West Hartford Woman's Club
New Haven County	Meriden Woman's Club Naugatuck Woman's Club New Haven Woman's Club West End Club, New Haven West Haven Club Whitneyville Women's Club
Tolland County	Storrs Woman's Club
Windham County	Killingly Woman's Club, Danielson Putnam Woman's Club Willimantic Woman's Club

ORGANIZATION OF THE CONSTITUTIONAL STATE FEDERATION
OF WOMEN'S CLUBS WHICH HAVE ADOPTED
CLUB CHARTERS

<u>County</u>	<u>Name of Club</u>
Pearl River County	Little Club of Bridgeport
	Southport Women's Club
Putnam County	Putnam Women's Club
	Gloucester Women's Club
	West Putnam Women's Club
New Haven County	Meriden Women's Club
	Naugatuck Women's Club
	New Haven Women's Club
	West End Club, New Haven
	West Haven Club
	Whitneyville Women's Club
Tolland County	Storrs Women's Club
Windham County	Killingly Women's Club, Danielson
	Putnam Women's Club
	Williamantic Women's Club

CHAPTER VIII

SUMMARY

A great amount of activity and interest was evident in music in the state of Connecticut. The extensive range of types of musical pursuits included about every conceivable activity. There were: mixed, men's, and women's choruses; church choir festivals; symphony orchestras and small instrumental ensembles; concert bands; study groups which gathered for the purpose of learning to play instruments, to conduct choral groups, to understand various forms and periods of musical composition (vocal and instrumental) through lecture-recitals and musical recordings; and concerts and recitals by visiting artists of national and world renown.

There were: professional and amateur groups; national, racial, and inter-racial organizations; formal and informal groups; industrial, civic, fraternal, institutional, church, community, and artist groups.

Programs took place in huge concert halls, in college and high school auditoriums, in libraries and hospitals, in schools of music recital halls, in auditoriums of community centers, churches, and fraternal organizations,

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Programs took place in huge concert halls, in college and high school auditoriums, in libraries and hospitals, in schools of music recital halls, in auditoriums of community centers, churches, and fraternal organizations,

in homes, and in classrooms.

Much ingenuity and initiative were observed in the formation and development of the various music groups throughout the state of Connecticut.

GENERAL OBSERVATIONS

1. Choral clubs existed in all cities and towns of 20,000 people or more except one.
2. Choral clubs were the most numerous of all types of music groups in the state.
3. In many cases a choral group was the only musical organization in a town; every town or city of 20,000 or over that had any community music activity had at least one choral group.
4. Rural towns offered membership in church choirs as the most usual source of musical participation in the community.
5. Vested choirs provided choral music in a great many churches of the state. In several churches of cities and larger towns, more than one choir in a church had been organized thus having indicated the trend toward

Albert Edward Bailey, editor, and others, The Arts and Religion (New York: The Macmillan Company, 1944), p. 117.

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multiple choirs.¹ Instances pointed toward H. Augustine Smith's observation,

Mother Church is alive with singers today; a cross section of human life enters its doors to sing in graded choral units, with the norm of the average parish three in number, an adult mixed chorus, a youth choir and a junior choir of girls.²

6. Church choirs held large choir festivals regularly before the War, usually planned by a chapter of the American Guild of Organists. Transportation problems during the War caused activities to have been suspended or curtailed. Since the end of the War, the resumption of choir festivals has been suggested; these "should continue to bring all faiths together, for there is unity of race, creed and color through music"³.

¹Although specific information concerning individual choirs was not included in the thesis because of the great scope of such a topic, supplementary data revealed these trends.

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7. Many citizens of foreign parentage organized national singing groups; represented in this type were Swedish, German, Italian, Lithuanian, and Russian groups. These groups were active in the large cities and towns.
8. Several negro choral clubs were organized in large cities.
9. The sponsorship of choral clubs by industries and business concerns in the cities rose as an innovation in music of the community prior to the War.
10. The choral clubs of many industrial concerns of larger cities were affected by World War II and most were suspended "for the duration". Longer working hours, shifts of work, depletion of male singers, Red Cross and other service work, and transportation curtailment were the principle causes of groups having been discontinued; many of these clubs had formulated plans for reorganization after the War.
11. A few industrial choruses were active during the war years because men workers were deferred from the service for work in "essential industry".
12. Many local women's clubs organized women's choral clubs for members of the clubs.

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13. Several male choruses were active members of The Associated Male Choruses of America.
14. Few symphony orchestras existed in the state.
15. Musical clubs sponsored by the National Federation of Music Clubs were numerous in Connecticut; with one exception these groups were located in the western and southern parts of the state only.
16. Music appreciation courses were a recent important trend. Civic and institutional organizations have promoted these, and several informal ones were developed.
17. Public concert series of outside artists were promoted in many cities and larger towns.
18. Adult Education centers had begun to add music courses when interest was shown.
19. Community Centers recognized music activity as an important part of their programs.
20. Schools of music promoted musical activities of very high standard and were assets to the communities in which they were established.
21. Very few music groups were called "community" organizations; few were sponsored by the community as a whole.
22. All cities and several towns had music groups open in membership to all in the community who possessed

13. Several male choruses were active members of The Associated Male Choruses of America.
14. Few symphony orchestras existed in the state.
15. Musical clubs sponsored by the National Federation of Music Clubs were numerous in Connecticut; with one exception these groups were located in the western and southern parts of the state only.
16. Music appreciation courses were a recent important trend. Civic and institutional organizations have promoted these, and several informal ones were developed.
17. Public concert series of outside artists were promoted in many cities and larger towns.
18. Adult Education centers had begun to add music courses when interest was shown.
19. Community Centers recognized music activity as an important part of their programs.
20. Schools of music promoted musical activities of very high standard and were assets to the communities in which they were established.
21. Very few music groups were called "community" organizations; few were sponsored by the community as a whole.
22. All cities and several towns had music groups open in membership to all in the community who possessed

musical interest and ability.

23. The collection of musical recordings in public libraries was a recent inauguration in a few cities.
24. The presence of a college in a town contributed to the musical development of the town by fostering music groups of the college in public concert or recital, and by encouraging student participation in musical groups of the town.
25. Musicians of towns which were residential suburbs of larger towns or cities tended to join musical groups in the neighboring cities rather than organize small groups in their own communities.
26. Musical independence of cities and towns of 20,000 to 36,000 people developed in towns located at a distance from larger cities; the size of the town was unimportant.
27. There were no Community Music Agencies in charge of all music groups in cities as had been organized in Baltimore, Maryland and in Flint, Michigan.

Therefore, with the countless musical offerings shown, it seemed that all musically interested and able adults were provided a wealth of opportunity for engaging in musical pursuits in the towns and cities of the state of Connecticut.

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23. The collection of musical recordings in public libraries was a recent innovation in a few cities.
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 25. Musicians of towns which were residential suburbs of larger towns or cities tended to join musical groups in the neighboring cities rather than organize small groups in their own communities.
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- Therefore, with the countless musical offerings shown, it seemed that all musically interested and able adults were provided a wealth of opportunity for engaging in musical pursuits in the towns and cities of the state of Connecticut.

Thus the community recognized its "greatest. . . undeveloped natural resources"--the finer inner qualities, feelings, and capacities of the people,⁴ and provided musical activities through which these resources might be developed.

An Abstract of a Thesis

COMMUNITY OPPORTUNITIES

FOR POST HIGH SCHOOL GROUP MUSIC STUDY

IN CONNECTICUT

by

Ruth Bartholomew Devaul

(B.Ed., Teachers College of Connecticut, 1936)

⁴Augustus D. Zanzig, Music in American Life Present and Future (New York: Oxford University Press, 1932), pp. 50, 51.

Requirements for the degree of

Master of Arts

1947

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⁴Augustus D. Tansie, Musical Life in American Life Present
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COMMUNITY OPPORTUNITIES
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GRADUATE SCHOOL

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132

COMMUNITY OPPORTUNITIES
FOR POST HIGH SCHOOL GROUP MUSIC STUDY
IN CONNECTICUT

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active music groups in Connecticut. These included:

Group music activity has been an important recreational pursuit by people in all communities of the United States. With the increase in hours for leisure, adults have had more time to participate in activities of a musical nature. Because of the comparatively recent development in music instruction in the public schools, more people have acquired an interest, a background, and an understanding of music, and those with talent have been able to improve their abilities. The growth of adult education centers and departments, and the presentation of music courses and appreciation classes by evening colleges and extension programs have shown a definite interest of adults in further music study. Thus, with more time for music, with people better trained in music, and with the progress of Adult Education, it seemed important to determine what the various communities offered in group music activities for people after the high school years.

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1944 through 1946.

Various national, state and local people were approached by interview or letter for information about the active music groups in Connecticut. These included: administrative officers and personnel of industrial and business concerns, educational institutions, schools of music, churches and religious groups, community centers, and civic organizations; and directors, officers, and members of civic and fraternal organizations and music clubs; and interested laymen.

The questionnaire used as a basis for gathering the data of each musical organization requested the following information: group name, type of group, sponsor, membership (number and eligibility), director, meeting schedule, programs (type, number, place), status of activity, and history and comments.

The sponsorship of each group determined the basis for cataloguing the data received. The following headings were used: Independent Groups, Industrial and Commercial Groups, Civic and Fraternal Organizations, Institutional Groups, Schools of Music, Settlements and Community Centers, Church Groups, Artists Groups, Miscellaneous Groups, and Suspended Groups.

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The thesis presented the material by cities and towns in the following order dependent upon population: (1) the eight largest cities, (2) cities and towns with populations of 20,000 to 36,000, (3) towns with populations of less than 20,000. National and state musical organizations provided further information.

The findings of this survey have been presented below, all data considered up to date as of 1946.

Choral clubs were the most numerous of all types of music groups in the state; they existed in all cities and towns of 20,000 people or more except one, and were in many cases the only musical organization in a town. Every town or city of that size that had any community music activity had at least one choral group. Rural towns offered membership in church choirs as the most usual source of musical participation in the community.

Vested choirs provided choral music in a great many churches. The trend toward multiple choirs (The usual number, three, included an adult mixed chorus, a youth choir and a junior choir.¹) was observed in a few of the

¹ Albert Edward Bailey, editor, and others; The Arts and Religion (New York: The Macmillan Company, 1944), p.117.

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larger churches.² Church choirs held music festivals regularly before the War, usually organized by a chapter of the American Guild of Organists. Transportation problems interfered during the War and activities were suspended in many cases and curtailed in others. The resumption of these choir festivals since the close of the War "should continue to bring all faiths together"--a "unity of race, creed and color through music"³.

Various national and racial choral groups were active in the large cities. The following national groups were found: Swedish, German, Italian, Lithuanian, and Russian choral organizations. Several negro choral clubs represented a different racial group.

The sponsorship of choral clubs by industrial and business concerns in the cities rose as an innovation prior to World War II. Most of these clubs in the larger cities were suspended during the War because of the depletion of male singers, longer working hours, shifts of work, Red Cross and other service work, and transportation curtailment; many of these groups planned to reorganize after the

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Bailey, op. cit., p. 127.

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³ Bailey, op. cit., p. 127.

War. A few industrial choruses were active during the War because men workers were deferred from service in the Armed Forces for work in "essential industry".

Many active choral clubs were affiliated with two national groups. Ten male choruses were members of The Associated Male Choruses of America. Several women's choral clubs had been organized by local women's clubs which were affiliated with The Connecticut State Federation of Women's Clubs, in turn, part of the National Federation.

The people of Connecticut were less active in the instrumental field of music. Few symphony orchestras existed in the state.

Public concert series of outside artists were promoted in many cities and large towns.

The organization of music appreciation courses was a recent important trend. Civic and institutional organizations promoted these, and several informal ones were developed. Adult Education centers had begun to add music courses when interest was shown.

Musical clubs sponsored by The National Federation of Music Clubs were numerous in Connecticut; with one exception these groups were located in the western and southern parts of the state only. These groups did much to promote musical activities of their respective cities and towns.

The presence of a college in a town contributed to the musical development of the town by fostering music activities for the community, by presenting music groups of the college in public concert or recital, and by encouraging student participation in musical groups of the town. Schools of music promoted activities of high standard and were assets to their communities.

Community centers recognized music activity as an important part of their programs.

The collection of musical recordings in public libraries was a recent inauguration in a few cities.

Musical independence of cities and towns of 20,000 to 36,000 people developed in towns located at a distance from larger cities; the size of the town was unimportant. Musicians of towns which were residential suburbs of larger towns or cities tended to join musical groups in the neighboring cities rather than organize small groups in their own communities.

All cities and several towns had music groups open in membership to all in the community who possessed musical interest and ability. Very few music groups were called "community" organizations; few were sponsored by the community as a whole. There were no Community Music Agencies in charge of all music groups in cities as had been organized

The presence of a college in a town contributes to the cultural development of the town by initiating musical activities for the community, by organizing musical groups of the college in public concerts or festivals, and by encouraging student participation in musical groups of the town. Schools at large are noted for their high standards and were active in their communities.

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The collection of material is continuing in music libraries was a recent indication in a few cities.

Musical instruction of adults and young people to 35,000 people developed in towns located at a distance from larger cities; the size of the town was unimportant. Most of the towns which were residential suburbs of larger towns or cities seemed to have musical groups in the homes of their citizens rather than organized adult groups in their own communities.

All cities and several towns had music groups even in the absence of all in the community and recognized musical interest and activity. Very few music groups were called "voluntary" organizations; they were sponsored by the community as a whole. There were no "amateur" music groups in cities as yet. Music groups in cities as yet had been organized

in Baltimore, Maryland and in Flint, Michigan.

Thus, a great amount of activity in music was evident in the communities of Connecticut. The extensive range of types of musical pursuits included almost every conceivable activity. Active musical groups were: mixed, men's, and women's choral clubs; church choir festivals; symphony orchestras and small instrumental ensembles; concert bands; study groups which gathered for the purpose of learning to play instruments, to conduct choral groups, or to understand various forms and periods of musical composition (vocal and instrumental) through lecture-recitals and musical recordings; and public concert series and recitals by visiting artists of national and world renown.

There were professional and amateur groups; national, racial, and inter-racial organizations; formal and informal groups; industrial, business, civic, community, fraternal, institutional, community center, church, and artist groups.

Programs took place in concert halls, homes, churches, evening schools, adult education centers, music schools, colleges, community centers, club rooms of civic and fraternal organizations, industrial establishments, radio broadcasting stations, public libraries, art museums, parks, and hospitals.

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Thus it was observed that each community in the state was concerned with music for its people. The formation and development of such varied music organizations showed that the community recognized the importance of its greatest "natural resources".⁴ By these activities it has helped fulfill "the fundamental needs or desires of human nature which may find satisfaction in singing or playing".⁵ The community has realized that, as Dr. Zanzig has written,

The finer human qualities, feelings, and capacities for joy, enthusiasm, love, reverence, courage, beauty, and the like, may rarely or never be realized in. . . world money-getting,. . .and other self-centered or mechanized activities. But all of these qualities have found their way into music where the individual may find them, his own, a substantiation of the best that is in him. . .Here are the community's greatest and most precious undeveloped natural resources-- these inner qualities or capacities of the people.⁶

⁴ Augustus D. Zanzig, Music in American Life Present and Future (New York: Oxford University Press, 1932), p.51.

⁵ Ibid., pp. 36,37.

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⁵ Ibid., pp. 55, 57.

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APPENDIX A

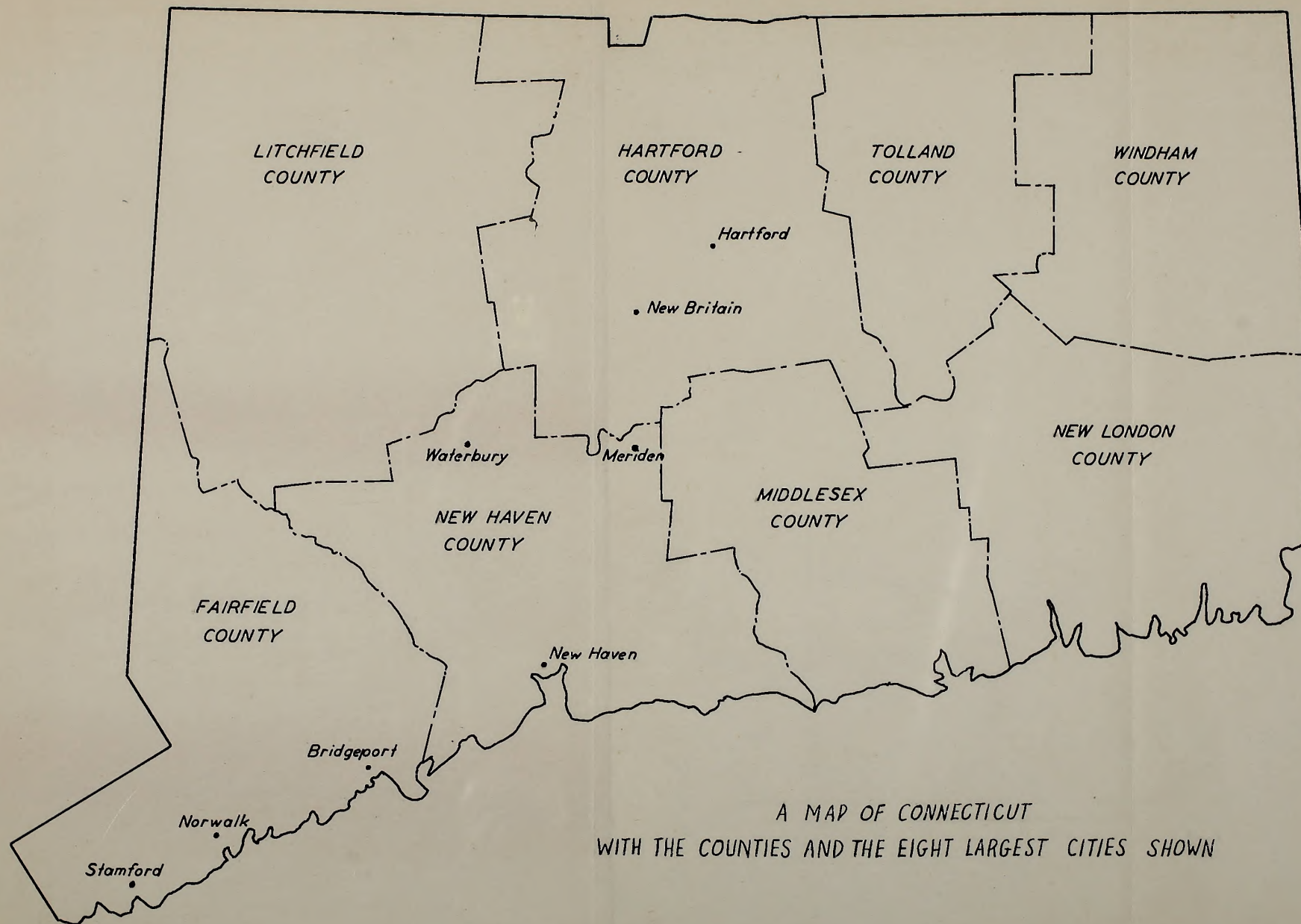
TITLE	PAGE
A Map of Connecticut with the Counties and the Eight Largest Cities Shown	137

APPENDICES

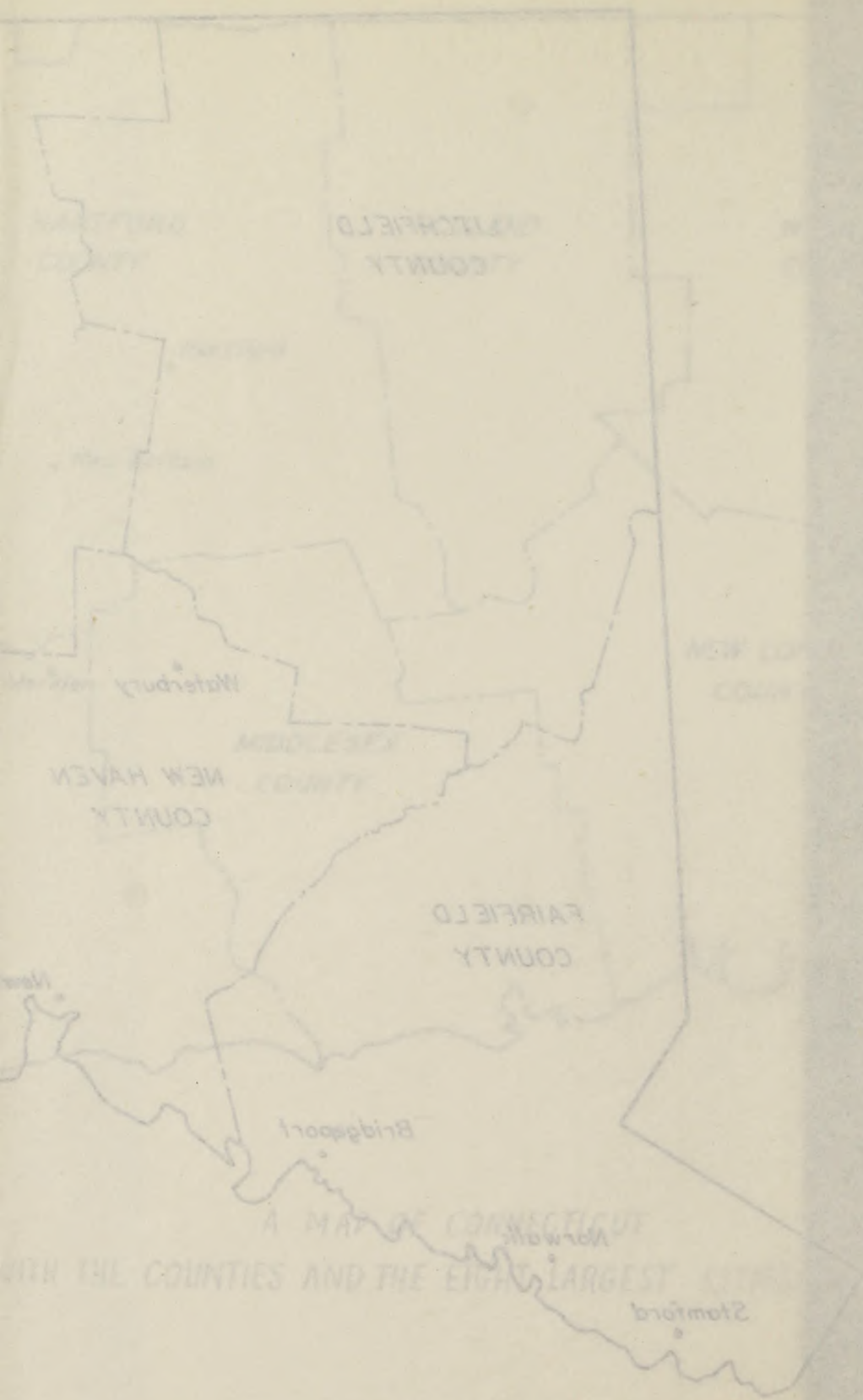
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A MAP OF CONNECTICUT
WITH THE COUNTIES AND THE EIGHT LARGEST CITIES SHOWN



APPENDIX B

Tables of Statistics and Music Activities of Connecticut

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APPENDIX B

Tables of Statistics and Music Activities
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TABLE

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TABLE I
POPULATIONS
OF THE STATE OF CONNECTICUT
AND
THE EIGHT COUNTIES,
1940 UNITED STATES CENSUS¹

The State of Connecticut	1,709,242
<u>Counties</u>	
New Haven	484,316
Hartford	450,189
Fairfield	418,384
New London.	125,224
Litchfield.	87,041
Windham	56,223
Middlesex	55,999
Tolland	31,866

¹ Population statistics from the 1940 United States Census were taken from the State of Connecticut Register and Manual 1943, The Secretary of State (Frances Burke Redick), Published by the State, Hartford, 1943.

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TABLE II
 POPULATIONS OF CITIES AND TOWNS
 OF CONNECTICUT,
 1940 UNITED STATES CENSUS¹

GROUP I		GROUP II	
City	Population	City or Town	Population
Hartford	166,267	Greenwich	35,509
New Haven	160,605	Norwich	34,140
Bridgeport	147,121	West Hartford	33,776
Waterbury	99,314	New London	30,456
New Britain	68,685	Bristol	30,167
Stamford	61,215	West Haven	30,021
Norwalk	39,849	Danbury	27,921
Meriden	39,494	Torrington	26,988
		Middletown	26,495
		Manchester	23,799
		Hamden	23,373
		Stratford	22,580
		Fairfield	21,135

¹Population statistics from the 1940 United States Census were taken from the State of Connecticut Register and Manual 1943, The Secretary of State (Frances Burke Redick), Published by the State, Hartford, 1943.

TABLE II
POPULATION OF CITIES AND TOWNS
OF CONNECTICUT,
1940 UNITED STATES CENSUS¹

GROUP I		GROUP II	
City	Population	City or Town	Population
Hartford	188,867	Greenwich	35,509
New Haven	180,808	Norwich	34,140
Bridgeport	147,181	West Hartford	33,778
Waterbury	99,814	New London	30,458
New Britain	88,688	Bristol	30,187
Stamford	81,818	West Haven	30,021
Norwalk	80,849	Danbury	27,921
Meriden	39,494	Torrington	26,988
		Middletown	26,498
		Manchester	25,799
		Hamden	23,373
		Stratford	22,880
		Pittsfield	21,138

¹Population statistics from the 1940 United States Census were taken from the State of Connecticut Register and Manual 1943, The Secretary of State (Frances Burke Redick), Published by the State, Hartford, 1943.

TABLE III
ASSESSSED VALUATION
OF TAXABLE REAL PROPERTY
OF THE EIGHT LARGEST CITIES
OF CONNECTICUT IN 1942¹

City	Assessed Valuation
Hartford	\$ 392,246,853.
New Haven	317,228,349.
Bridgeport	280,854,010.
Waterbury	186,659,928.
New Britain	132,776,777.
Stamford	160,854,673.
Norwalk	77,604,900.
Meriden	121,403,215.

¹ "Grand list" figures taken from returns filed with the tax commissioner for the year 1942 as found in the State of Connecticut Register and Manual 1943, The Secretary of State (Frances Burke Redick), Published by the State, Hartford, 1943.

TABLE III

ASSESSED VALUATION
OF TAXABLE REAL PROPERTY
OF THE RIGHT LARGEST OWNERS
OF CONNECTICUT IN 1942

City	Assessed Valuation
Hartford	\$ 398,846,832.
New Haven	317,328,549.
Bridgport	250,854,010.
Waterbury	185,539,928.
New Britain	132,775,777.
Stamford	180,832,673.
Meriden	77,804,900.
Meriden	121,403,212.

1 "Grand List" figures taken from returns
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as found in the State of Connecticut Register and
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COMMUNITY MUSIC ACTIVITIES OF THE EIGHT LARGEST CITIES OF CONNECTICUT

142

TYPES OF MUSIC GROUPS (BY SPONSORSHIP)		HARTFORD					NEW HAVEN					BRIDGEPORT					WATERBURY					NEW BRITAIN					STAMFORD					NORWALK					MERIDEN					TOTAL					
		CHORAL GROUPS	INSTRUMENTAL GROUPS	CONCERT SERIES	COURSES	MISCELLANEOUS	TOTAL	CHORAL GROUPS	INSTRUMENTAL GROUPS	CONCERT SERIES	COURSES	MISCELLANEOUS	TOTAL	CHORAL GROUPS	INSTRUMENTAL GROUPS	CONCERT SERIES	COURSES	MISCELLANEOUS	TOTAL	CHORAL GROUPS	INSTRUMENTAL GROUPS	CONCERT SERIES	COURSES	MISCELLANEOUS	TOTAL	CHORAL GROUPS	INSTRUMENTAL GROUPS	CONCERT SERIES	COURSES	MISCELLANEOUS	TOTAL	CHORAL GROUPS	INSTRUMENTAL GROUPS	CONCERT SERIES	COURSES	MISCELLANEOUS	TOTAL	CHORAL GROUPS	INSTRUMENTAL GROUPS	CONCERT SERIES	COURSES	MISCELLANEOUS	TOTAL				
1	INDEPENDENT GROUPS	4	0	2	0	0	6	3	2	0	0	0	5	2	0	0	0	0	2	1	1	1	0	0	3	3	0	0	0	0	0	3	3	0	1	0	1	0	0	2	17	4	4	0	1	26	
2	INDUSTRIAL & COMMERCIAL GROUPS	2	0	0	0	0	2	3	0	0	0	0	3						3	3	0	0	0	0	3								5	0	0	0	0	5	13	0	0	0	0	13			
3	CIVIC & FRATERNAL ORGANIZATIONS	2	0	0	0	0	2	1	0	0	1	0	2	1	0	0	(4)	0	(2 (5)		0	0	0	0	2	0	1	0	1	0	2	1	1	0	0	0	2	1	0	2	6	2	0	4 (7)	2	14 (17)	
4	INSTITUTIONAL GROUPS	2	0	0	0	0	2	2	0	0	1	0	(3 (9)	1	0	0	(2)	0	(2 (3)	0	0	0	0	1	1	2	0	0	(2)	0	(3 (4)	0	(3)	0	(1 (3)	0	1	0	2	8	0	0	5 (15)	1	14 (24)		
5	SCHOOLS OF MUSIC	2	0	3	(6)	0	(11)	1	0	3	0	1	5																					3	0	6	(6)	1	11 (16)								
6	SETTLEMENTS & COMMUNITY CENTERS													1	0	1	1	0	3	3	0	0	0	0	3		2	0	0	0	0	2							6	0	1	1	0	8			
7	CHURCH GROUPS	1	0	0	0	0	1	1	0	0	0	0	1						5	0	0	0	0	0	5								1	0	1	1	0	3	8	0	1	1	0	10			
8	ARTISTS GROUPS	0	0	0	0	2	2	0	0	0	0	2	2	0	0	0	0	1	1	0	0	0	0	1	1	0	0	0	0	1	1			0	0	0	0	1	0	0	0	8	8				
9	MISCELLANEOUS													2	0	0	0	0	2							0	0	0	0	1	1			1	2	0	(3)	0	(4 (6)	3	2	0	(3)	1	7 (9)		
TOTAL		13	0	5	(6)	2	(21 (26)	11	2	3	(3)	3	(21 (27)	5	0	1	(3 (7)	1	(10 (14)	14	1	1	0	2	18	5	0	0	(2)	3	9 (10)	5	1	0	(2)	(4)	2	(10 (12)	3	10	(19 (21)	64	8	12	(13 (33)	14	(11 (13)
SUSPENDED GROUPS		9	1	0	0	0	10	2	0	0	0	0	2	2	0	0	0	0	2	0	0	1	0	1		0	1	0	0	0	1			1	0	0	0	0	1	14	2	0	1	0	17		

NOTE :- EACH INSTITUTION HAVING SPONSORED COURSES HAS BEEN CREDITED IN THIS TABLE WITH ONE (1) ONLY, TO INDICATE THAT IT OFFERED ONE OR MORE COURSES. THE ACTUAL NUMBER OF COURSES OFFERED HAS BEEN INDICATED IN PARENTHESIS. TOTALS WERE TREATED ACCORDINGLY.



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